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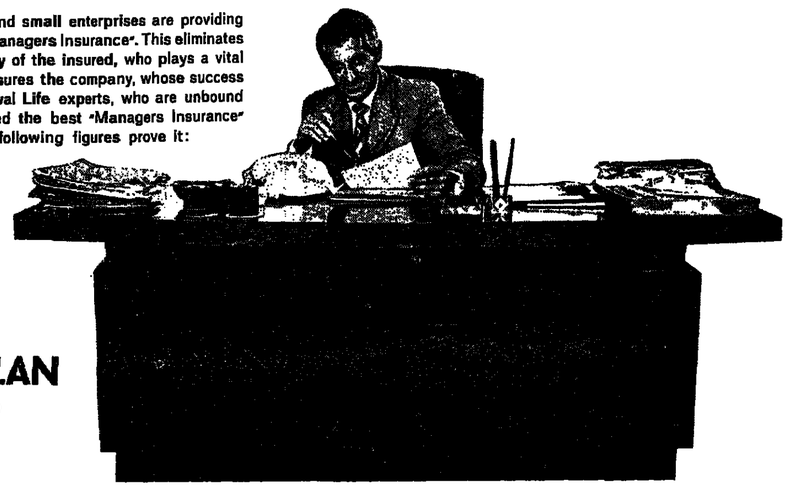

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CLEARING THE WASHINGTON AIR

Our Washington correspondent, SAM LIPSKI, reports on the effects of Golda Meir's visit to the United States.

AS they waited for Mrs. Golda Meir at the diplomatic entrance of the State Department last week, Secretary of State William Rogers and Assistant-Secretary Joseph Sisco chatted casually with reporters. Both were joking and relaxed — neither man showing any of the tension or strain which had overtaken U.S.-Israel relations. Without making too much of them, some of their remarks were revealing.

Mr. Rogers made a point of saying how much he enjoyed *kosher food*. He had acquired a taste for it as a young lawyer in New York where he became involved in various legal disputes over *kashrut*. *It was probably no* more than predictable small talk. But there is no doubt that Mr. Rogers and his senior assistants were distressed and angered by the accusations in some sections of the Israeli press that he was not only anti-Israel but anti-Semitic.

Senior officials had denied reports that in recent talks with U.S. Senators the Secretary had said Israel was "falling apart" and had ensured that the memorandum of conversation, which gives *quite a different picture, leaked* to the American press. The personal greetings at the entrance, the reminiscence about his New York days, the smiles — all were a genuine effort by Mr. Rogers to show that whatever may be said about his policies, he rejects as ridiculous and unfair any suggestion of anti-Semitism, or for that matter personal animus against Mrs. Meir, another accusation levelled at him in some reports from Israel.

Certainly Mr. Rogers has shown his impatience and irritation in past meetings with Mrs. Meir and Foreign Minister Abba Eban. There is little doubt that he sees Israel as *unnecessarily inflexible*; and his view that Israel is now more isolated in world opinion than it was a year or two years ago is often expressed in a way which suggests he believes she deserves to be. But he regards himself as a fair man, willing to listen, willing to understand, and far from the villain of the piece — a characterization he believes has been unfairly thrust on him in Israel.

This time he was determined to ensure that publicly and privately, there could be *no suggestion* that he was anything less than amiable. It was largely a personal question, but it was also a policy *precaution. If, as seems* likely, the Phantoms go to Israel sooner rather than later, it would be unwise to have gone *out* too far on the limb of reputed opposition to Israel's security needs.

Mr. Sisco, meanwhile, was talking football. He had taken Ambassador Yitzhak Rabin and Mrs. Rabin to an American football game. The Ambassador understood the complexities, said Mr. Sisco, especially the power plays. "How would he rate Mrs. Meir in football terms?" a reporter asked. She was a triple-threat from quarterback, Mr. Sisco laughingly noted. In simple English, he meant she was a formidable advocate of Israel's needs.

* * *

From both American and Israeli accounts the interesting point is how this amiable mood seems to have persisted throughout the three-hour working luncheon which followed in the State Department's eighth floor reception area. Mrs. Meir came out and told a crush of reporters and microphones that the atmosphere had been "wonderful." A senior State Department official who had been present during the talks briefed correspondents and told them that the question of Secretary Rogers' reported re*marks to the U.S. Senators* a week earlier had not even been raised.

The honeymoon atmosphere continued after Mrs. Meir's meeting with *President Nixon. Some*what convoluted in its prose, the statement read by White House Secretary Ronald Ziegler nevertheless conveyed sweetness and light. And Mrs. Meir did nothing to dispel the impression about the mood when she met reporters the next day.

It was little wonder when towards the end of the press conference that one frustrated reporter should ask:

Q. Mrs. Meir, I'm a little confused and I wonder if you can clear something up?

A. I wonder if I helped (the confusion).

Q. I'm getting the impression that the millennium has arrived. The White House announced that you are satisfied and you are saying that you are satisfied. You came here concerned about the delivery of planes. Do you expect to see headlines tomorrow that Israel is satisfied it's going to get the planes when it needs them?...

A. Do you want me to write headlines? (laughter).

Mrs. Meir never really cleared up the *confusion although* she did conclude the press conference by thanking President Nixon personally for taking time out of his pressing schedule to see her and show her the friendship and understanding she had now come to associate with her visits. By the week-end she appeared on television and said she had not found any basic philosophical differences in her talks with President Nixon. It was clear there had been a clear turnaround in the tone of U.S.-Israeli relations, yes, impatient realists may ask, but what of the substance? What has really changed after Mrs. Meir's visit?

As far as most outside observers not privy to the discussions can tell, there have been very few substantive changes. Israel has been assured once more that the United States will not let the balance of power — as assessed by the Americans — tip *against her. Reportedly*, this included an assurance that Phantom aircraft have not been suspended indefinitely, that shipments will *be resumed* in "due *course*," that one of the factors in considering the balance of power will be the need for Israel's air force to be kept "*modernized*," *that in the* meantime the pipeline is open on other aircraft the Israelis might require to replace obsolescent French models.

According to Congressional sources, Mrs. Meir did not get a definite delivery date from President Nixon during her meeting at the White House, but was given an assurance that she would have such a date by the time she left for Israel from New York this week-end. The sources say a resumption of Phantom ship*ments* — but not the numbers requested by Israel — can now be expected in March or April. Beyond that date, President *Nixon* is reported to accept the view that sending Phantoms to Israel would destroy whatever chances may still be left to keep *Egypt interested in some form* of diplomatic exchange which might lead to an interim settlement.

Some *American officials, how*ever, believe that Mr. Nixon will try to hold off delivering Phantoms to Israel until after his Moscow summit meeting in *May* — unless the Soviets force his hand by stepping up their rate of arms shipments to Egypt. Whichever version has a better understanding of the Meir-Nixon exchange, it is generally assumed that the Israeli Prime Minister is not returning home empty-handed but at the same time, neither is she bringing a full shopping bag.

* * *

WHAT of Mrs. Meir's other concerns? It is important to emphasize that, in the fortnight prior to her visit, it was not only American officials who were trying to play down the importance of the *Phantoms* as an issue in the U.S.-Israel dialogue. High Israeli sources in Washington were adamant that to see the visit only in the *narrow* context of Phantoms was to make "the greatest mistake possible." "It was no surprise, therefore, when the State Department official told reporters after the Meir-Rogers meeting that both sides had agreed not to confront each other publicly over the Phantom issue. It would be an "injustice" to the U.S.-Israel relationship, he said, to view it so crudely and narrowly.

In the "wider context" of differing approaches to a settlement and the Big Power framework of developments in the Middle East, there again appears to have been little said at the Rogers-Meir meeting which was not already known by both sides. Nevertheless, American officials believe they were able to reassure Mrs. Meir on some basic questions. One American official, when asked if Israel had been able to convince Mr. Rogers that outlining American views in public hampered rather than helped the *parties to get together, referred* the questioner to a statement made by the Secretary in the "U.S. News and World Report" *interview of November 22.*

Highlighted in reports of that interview were Mr. Rogers' remarks about the balance of power and Soviet "*restraint*" in arms shipments. But less noticed was Mr. Rogers insistence that the United States had not adopted any substantive position on any of the six parameters outlined, had not put forward its own blueprint, and had no proposals of its own. Mr. Rogers singled out the question of an Egyptian "presence" east of the Canal. "The fact that I hope the reconciliation (of Israeli and Egyptian views) is possible should not be understood to mean that we have made a judgment or expressed a substantive view on how it should be resolved. That is a matter for the parties." This was the essence of Mr. Rogers' presentation to Mrs. Meir in an attempt to satisfy her on her request for clarifications.

As has been reported, both sides agreed that the Middle East debate in the United Nations would have to run its course before serious thought could be given to getting some new momentum on a settlement, either through a revival of Ambassador Gunnar Jarring's mission, or through the "close proximity" talks with Mr. Sisco as the hotel go-between, or under a formula as suggested by *the African heads of state.*

On NBC's 'Meet The Press' show, Premier Golda Meir says negotiations and not war are the best way to solve the Middle East problem.
(AP radiophoto)

THE more significant and more intriguing meeting was of course the one in the White House. But so far much less is known of what passed between the two leaders. According to a reliable American source Mrs. Meir spent some time discussing Israel's economic problems and ways in which the United States might be helpful. Mr. Nixon reportedly outlined to Mrs. Meir the political and economic situation in the United States as he sees it over the next 12 months. The point the American sources were trying to make was that the talks were wide-ranging, not confined to security problems and questions of a peace settlement.

President Nixon is understood to have explained to Mrs. Meir something of his hopes for his Peking and Moscow trips and the broad framework of international developments which lies behind his assessments. Whether he specifically assured Mrs. Meir that the United States would not do a deal over Israel's head in Moscow has not been revealed.

But Mrs. Meir's repeated conviction that such an imposed settlement was "inconceivable" indicates that if she ever doubted it, she is reassured on the matter now.

Some of the U.S. Senators who met Mrs. Meir after her White *House meeting gained* the impression that she had established to her satisfaction President Nixon's open-mindedness on Israel's hesitations and his firm grasp of the fears and concerns which motivated them. If she was disappointed by the lack of a firm commitment on the *Phantoms*, she was heartened by the generally sympathetic response to Israel's underlying security dilemmas.

* * *

IN summary, Mrs. Meir's visit improved the atmosphere, cooled the rhetoric in both Jerusalem and Washington — at least for a period — and clarified positions and thinking of both Americans and Israelis. Considering the dangers of a communication gap that were building up in recent weeks and months, the visit would have to be judged successful, if only in those terms. Given the known attitudes of the United States, anything more than that which Mrs. Meir may have obtained, either in hardware or political concessions, must be reckoned a bonus.

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No escape for the crazy

Parliamentary Report By Lea Ben Dor

IF you finally go out of your mind and the District Psychiatrist appointed for that purpose decides that you are "a danger to yourself or to others," and that you should be committed to a closed institution, you think that at least you are rid of your ordinary troubles, like paying the rent. In the loony bin you can insist you are Napoleon or the Prophet Jeremiah come back to castigate mankind, and let the others worry.

Nothing of the kind. According to the first reading of a law passed on Tuesday, you are legally obligated to pay for the treatment, unless a District Court rules that you should be partly or wholly exempted because you are unable to pay!

It is unsatisfactory, but at least it is not a new idea. Patients in this category have apparently been paying several millions a year in the past, and the law has been found necessary to prevent persons from being able either to refuse to pay, or to argue in court that if the government decided to put them in an institution, that was its affair, not theirs. Mr. Victor Shemtov, the Health Minister, was obviously unhappy about this law and agreed that when the state was in easier circumstances, of course mental hospitals should be free, like other hospitals, but at the moment it was simply a question of holding the budget together. If these millions in income were forfeited they would have to be cut from some other part of the budget, which is already stretched too thin.

Bearing the expense

It is perhaps unfortunate that the explanation of the general purpose of the law, which is always included in the early drafts, should say that at first sight it would seem that if the citizen is forced to do something against his will then at least the government should bear the expense "as is the case, for instance, with expenditure on the maintenance of prisoners." It would be more reasonable, really, to say that prisoners should pay for their stay in these government hotels, for their crime was voluntary, and mental breakdown is not. It would come to quite a sum, modest as the comforts there are. At least some of the prisoners surely have money, though the great majority of them are poor, by a curious coincidence. But a lot of your tax money is going to keep them there, in their modest discomfort. I am a great believer in heavy fines instead, that will make a man do double work for a long time to pay off his instalments, and have his wife nag him all the while for the terrible waste of money his crime has proved to be.

There really was no difference of opinion in the Knesset that it is wholly unreasonable to make people pay for enforced stays in mental hospitals, with several members holding that the sheer anxiety as to how they were going to pay their hospital expenses worries the patient to distraction and delays his cure. Even Kupat Holim covers mental hospital expenses only in part, it seems, depending on how long the patient has been paying his membership fees, and perhaps depending on how high his standing is in the organization and party?

Mr. Ardor (Gahal) observed it was totally at odds with modern views on mental illness to treat it as something different from other diseases, as something in a way the patient's own fault.

If not, why is it not covered by Kupat Holim? One of the major troubles with mental illness is that it may continue for years or decades. An adolescent may suffer total breakdown and never recover, and live for many years in the comparatively favourable surroundings of the hospital. The tragedy, and even shame, of somebody mad in the family is hard enough for the relatives to bear, and they cannot also finance the treatment, especially if it is the father of the family who is involved. In most countries that have mental institutions at all, the families of the ill have a choice. They can put the patient in a public institution and wash their hands of him, even if they visit at regular intervals, or they can salve their conscience and spend every penny they possess on putting him in a private home where the treatment may, or may not, be a little more considerate. We are not even getting this choice.

Effect of law

Mr. Shemtov also pointed out that mental treatment is often quite short nowadays, with the aid of modern drugs, and that most patients may expect to get back to their homes and work in a matter of weeks or months. That is true, and it is a fortunate change. Perhaps he will consider that after three months of confinement a patient shall become a charge of the government?

What the law proposes is really that if the family has an income or any property it shall first be reduced to insolvency, and when this has been achieved, the Government will pay in their stead.

Mr. Ben Meir (N.R.P.) said that we give children primary education without asking whether by any chance their parents can pay for it. If they can, they are being taxed stiffly enough. People pay for their membership in Kupat Holim or in other sick funds to make sure that if some major illness should occur in the family it should not also beggar them. Kupat Holim places limits and conditions on payment for mental treatment because its length may make it ruinous. So does the government. Surely it is more ruinous still for the patient?

* * *

THE Police Minister, Shlomo Hillel, announced that it was intended to create three grades of medals to award to policemen, for exceptional heroism, for courageous action, and for meritorious service. It comes almost as a surprise to realize that the much-abused police have not up to now been able to earn special recognition for special effort.

He says there have been many cases of heroism. The term used, "*gevura*" (derived from *gever*, a man, or male in general) also includes the concept of toughness. He cited the following instance: in December 1970 a police car was chasing a stolen car containing three men suspected of robbery and bag-snatching, who were armed and shooting in the direction of the police car. The stolen car was a fast model, and the police had no hope of being able to catch it — "it is a common occurrence that the police cars are not as good as those used by thieves or robbers" — and the policemen decided to prevent the escape of the robbers by ramming their car, which they did. The suspects jumped out with their weapons and ran, shooting as they went. Despite the shooting the policemen chased after them and caught one of the suspects, and as a result detained the two others later. The suspects were subsequently sentenced to long prison terms for crimes ranging from attempted murder to robbery and bag-snatching. Of course they might all have been killed in the crash.

Mr. Hillel's other story concerned the policeman who, not long after the 1967 war, was given a bag with a time bomb in it by the watchman in charge at the Zion cinema in Jerusalem and ran along crowded Jaffa Road with it to take it to the open space in the Russian compound where it could explode in relative safety — if he got it that far — getting rid on the way of an inquisitive sergeant who wanted to know why he was running, if I remember rightly. This man has long been overdue for a medal even if it has to be created specially for him.

There should also be a medal to compensate for the routine hardship of police service, which is not only long hours and extra work on holidays, but the likelihood of being spat at and called "Nazi" by demonstrators.

* * *

WHEN you get it down in figures, the record of demonstrations has not been very serious. Mr. Hillel was asked by Mr. Yosef Tamir (Gahal), how many demonstrations there had been in 1971 and how many persons had been hurt or arrested. Up to October 31, Mr. Hillel said, in the first ten months of the year, that is, there were 136 demonstrations, 85 of them licensed, and 51 unlicensed. A total of 29 policemen were injured, but only 13 demonstrators, which should show that demonstrators are more aggressive than policemen. None of either category were so badly injured as to need hospital care.

Altogether 37 demonstrators were found guilty of offences, seven are being interrogated, 25 are waiting for their cases to come up. Of the 37, 20 were fined sums ranging from IL50 to IL1,000; two were fined IL400 to IL1,000, with the alternative of prison terms up to four months and others to a variety of conditional prison and probationary terms. Not a single one was actually sent to prison. Nobody can complain that our courts are draconic, or excessively biased in favour of the police.

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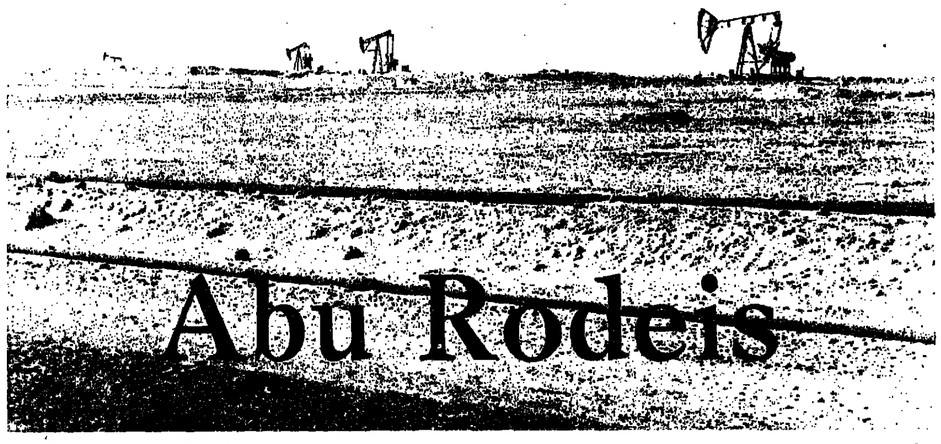
For some, Netivei Neft has become synonymous with theft and corruption, or just another one of "those incidents." But behind the public Commission of Inquiry into the gaudier aspects of the government-owned oil company, based at Abu Rodeis in Sinai, lies a modern and efficient plant, which was visited and inspected by the Witkon Commission and reporters last week. HIRSH GOODMAN, who has been covering the Commission, reports on his visit.



Abu Rodeis

ABU Rodeis is a dusty, barren, wind-torn settlement in the Gulf of Suez, roughly half way between the Port of Suez and Sharm e-Sheikh. It is an oil "town," established jointly by the Egyptians and the Italians, and taken over by the Israelis in June 1967 almost before the guns of the Six Day War had time to cool.

According to the Company's General Manager, Mordechai Friedman, who was appointed first as soldier and later as a civilian to manage the fields, most of the equipment left behind by the Egyptians was found intact. However, as one toured the vast 40 square kilometre complex signs of war were still evident. At one point, not far from the jetty where oil "farmed" at the field is shipped to Eilat, stand four gigantic storage tanks which rather resemble the Billy Rose Sculpture Garden at the Israel Museum: massive molten shapes disfigured by the blaze which engulfed them when a disabled Egyptian plane hit the storage area on June 7, 1967. Over 200,000 tons of oil burned for two months, lighting the horizon for hundreds of kilometres, and leaving the Abu Rodeis fields with no storage capacity whatsoever.

Here and there stands a burned-out tank, or a light-green Egyptian army truck. The houses resemble barracks. But all in all, most of the scars left by the war have disappeared. Instead one finds a highly productive complex manned by 470 Israeli technicians, as well as a few foreign experts who are partners in the concern.

100 wells

Netivei Neft produces six million tons of oil per year. Over a hundred wells pump the black gold through an estimated 1,750 kilometres of pipe to central storage tanks, from where it is then shipped to Eilat, and finally pumped through the 42-inch Eilat-Ashkelon pipeline for distribution in Europe. Netivei Neft's turnover is in the region of IL250m. per annum, but the oil company itself is defined as a non-profit organization. Its income is turned over to the Accountant General — and after expenses have been deducted, its earnings — or losses, nobody knows for sure — are the property of the State.

There are 50-odd families living at the field. There is a kindergarten and a primary school. None of the workers I spoke to considered the site a home, but many felt that the arrangement was better than having to travel "north" once every ten days for a five-day visit. Thousands of workers have hold jobs at the fields. Less than 30 of those currently employed have been with the company since 1967 and less than 50 per cent for more than two years.

Many of those who were originally employed to do the manual labour had no profession or had criminal records and found it hard to get jobs in Israel. They came to earn quick, hard cash — and after achieving this, packed their bags and left.

Until as recently as late 1968, there was little social life at the fields. It was all work. Long 12-hour days. A sense of urgency prevailed — the bubbling oil swelling up in the abandoned wells had to be released, and in addition to the regular maintenance work the damage caused by the war had to be repaired.

Sense of urgency

A sense of urgency still prevails. The whole area throbs as the massive pumps — called storks — spew the unrefined oil into the various midway stations where it is cleaned and partially refined before being stored for transport. The brown sand all around is covered with a thick sticky layer of tar, and everywhere signs warn the uninitiated not to smoke.

Some 20 kilometres from the actual fields is the oil town itself. Neat rows of quasi-military huts, surrounded by new lawns, house the workers and their families. In the centre is a small but warm community centre with a modest library and piped-in popular music. There is a cinema where vintage films are presented nightly, and the company offices are neat, but simple — hardly the type of executive suites one would expect to find at a multi-million pound concern.

To the south lie the firm's controversial stores. Dunams and dunams of carefully marked and arranged parts, ranging from gigantic rigs to nuts and bolts. Hundreds and thousands of high-technical items dazzle the inexperienced eye — and apparently even the experienced were dumbfounded by what the Egyptians left behind. It took four years to get the stores catalogued and organized, and only as recently as January this year was a computer introduced to keep track of the expensive items — which are even more valuable than their list price since Israel has to buy most of its spare parts through a third party.

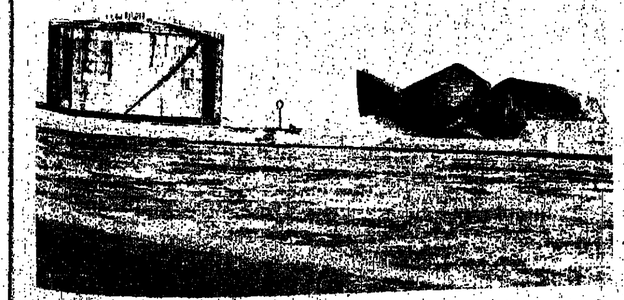
In December 1971 Abu Rodeis gives the impression of being an up-to-date industrial complex, highly organized and highly efficient. It has taken four years for this to be done. Whether it could have been achieved earlier, or whether it could have been achieved at less expense to the State is exactly what the Witkon Commission has to ascertain. Looking around at the rigs one realizes the technical problems involved, and looking back to the heady days after the Six Day War, when the company was established, one realizes that some stop-gap measures employed by Netivei Neft's management were perhaps unavoidable.

There was no clear future, and all calculations were made on a temporary basis. As one witness testified before the Witkon Commission on Sunday... "We were just waiting for a call from the Defence Minister to pull out."

As a result no labour council was established. No families were brought down, and the only problem which mattered was seeing that the oil got out. Even today the future of the fields is uncertain and money is invested only after careful consideration. Production is not proceeding at full speed since only as much as can be transported is being produced. A second Eilat-Ashkelon pipeline cannot be built as long as the political future of Abu Rodeis is uncertain. There is also no wish to allow more families to settle at the fields.

20 years' supply

There is an estimated 120-million tons of oil under the sand of Abu Rodeis — enough to keep Netivei Neft occupied for at least another 20 years. More oil has been discovered offshore and 17 deep-sea wells — some ten kilometres from shore — operate round the clock. Hundreds of escape outlets burn the excess gas day and night, and provide a landmark for travellers returning from Africa by air. Across the narrow bay is Egypt, whose inhabitants no doubt see the burning gas not only as a landmark but as a sad beacon signalling the price of war.



Above: mute monument of the Six Day War at Abu Rodeis, one of several oil tanks that melted when set on fire by an Egyptian fighter shot down by the I.A.F. At right, the lively kindergarten at Abu Rodeis.

(all photos by IPPA)

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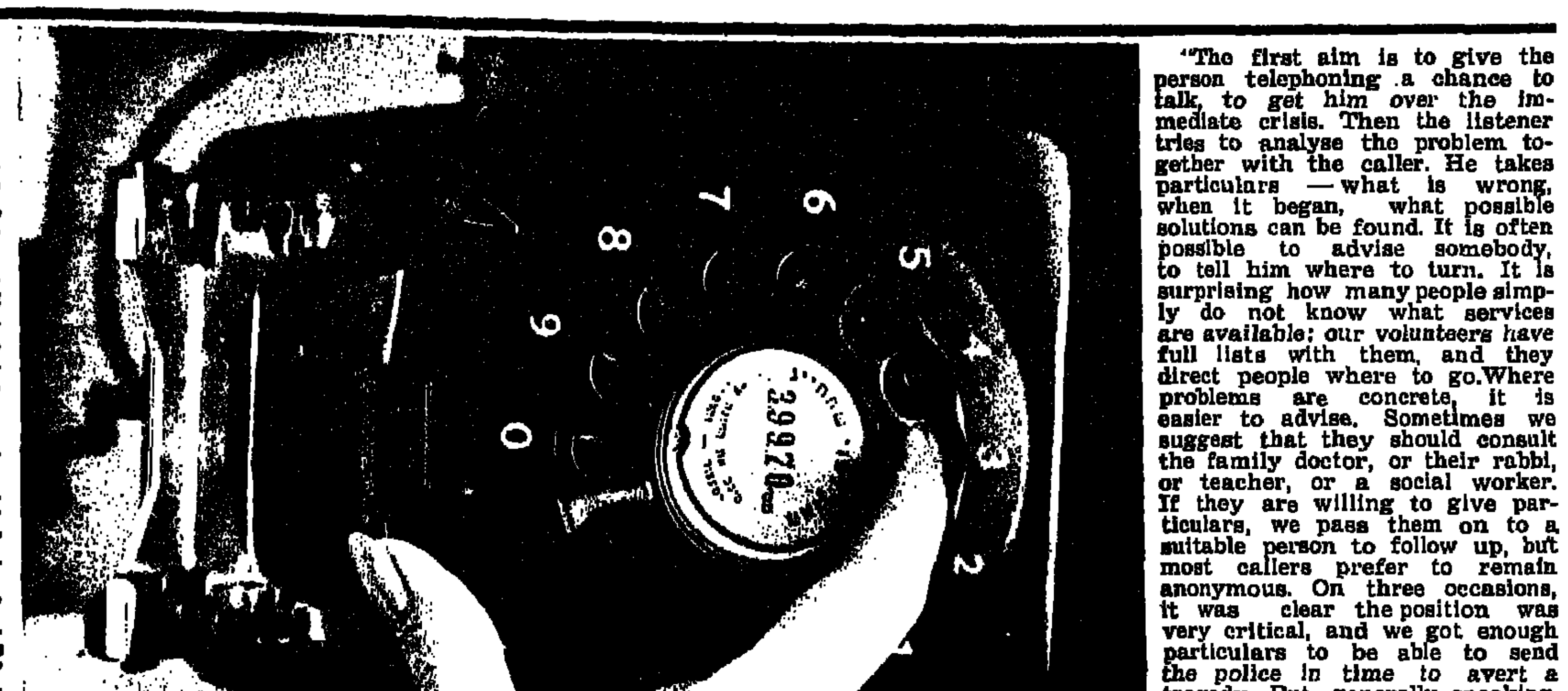
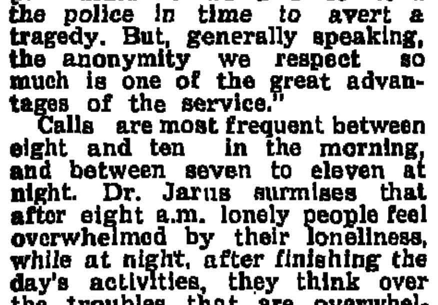
Crash, crash.
"What's that noise? What's happening there?"
"You're supposed to give me advice. Advise me. What should I do?"
"Where are you speaking from?"
"Jerusalem. What does it matter?"
"What was the noise I heard?"
"Never mind about the noise. It's not your business. Give me a good reason why I should go on."
"Things are never as bad as they seem to be," she said in a soothing voice. "You can get help with all your problems. First of all, explain to me about the bosses..."
The telephone slammed down.



DIAL THIS NUMBER FOR



HELP

AT ANY HOUR OF THE DAY OR NIGHT

PHILIP GILLON reports on a service for the lonely, lovelorn, depressed . . . and the desperate, as provided by the Mental First Aid Service.

THE reason why the telephone slammed down was that I had run out of dialogue and found to my dismay that I was unable to improvise any reasons for feeling desperate at eleven o'clock in the evening, except about the state of the country's morality, the failure of anybody ever to offer me a bribe and so on and so forth. The explanation of the crashes was that I had knocked the tape recorder off the table in my enthusiasm for my part — my original plan had been to tape the answers of the Mental First Aid Service, created in memory of the late Dr. Arie Zaslani — ARAN for short — but this broke down together with the recorder.

I was naturally worried about the mental state of the sweet young thing at ARAN after my very convincing performance as a man in a state of complete despair, so I dialled 69911 again in order to reassure her, and naturally I got an engaged signal. Now who the devil, I wondered, could be telephoning at 11.30 p.m.? I dialled again — and again — and again... By the time I eventually got through to her, I felt like telling her that I was being driven to the verge of suicide by not being able to get her on the line.

ARAN — 69911— provides a service that has been established in many Western countries for some years (and dramatized so well in the Mastroianni-Sophia Loren film, "The Priest's Wife") but was only introduced into Israel in February 1971, largely as a result of the initiative of Mrs. Bertha Zaslani, the widow of one of Israel's first psychiatrists, who made a major contribution to the nation's mental health services. The idea is to have a succession of people sitting at a telephone 24 hours a day, willing to offer a sympathetic ear to the lonely and the lost. Calls can be completely anonymous. Some of the persons answering the telephone are psychiatrists, or psychologists — as all the people working for ARAN, however, are volunteers, it has been necessary to supplement qualified personnel with students.

In fact, my young confidante, whom I eventually got on her very busy line, proved to be a student of psychology, "very close to finishing." She admitted that she had been very worried about me, and assured me that my acting had been superb. Assuring her that she would some day make an excellent psychologist or psychiatrist — that soothing voice will be very effective for anyone on the couch — I rang off, quickly, so as not to block the line.

* * *

THE Chairman of the Board responsible for ARAN is Dr. Arie Jarus, the District Psychiatrist of the Ministry of Health for the Jerusalem region. He explained to me that the intention is to give a 24-hour service for people who have personal problems. Help is given in the simplest way possible — there are no formalities, no red tape, no bureaucracy — all one needs to do is to get through on the phone.

Not all the people who dial 69911 are potential suicides.

"I would say that all our callers are suffering from some degree of depression," said Dr. Jarus. "Sometimes the depression is caused by a death or a long terminal illness in the family. Many

DR. ARIE JARUS

callers are young people between 17 and 26, who have love problems — his or her love is not reciprocated, or a lover has got tired, or a girl may be pregnant. Other young people phone when they have crises about examinations, in school or university, or they may have trouble with their teachers. Soldiers phone about difficulties with their officers or N.C.O.s — when there is actual fighting, a soldier may phone because he is afraid of being killed or wounded, or perhaps because he is afraid that he will betray his fear to his comrades.

"Many old people phone because they are desperately lonely, mistreated or neglected by their children. They have nobody to talk to. So they phone 69911 and pour out their troubles."

Some of the people who call have serious psychotic problems; they use ARAN even though they may have their own psychiatrists to whom to turn. In such cases, they try to get a further opinion from ARAN, or advice as to where they can get a second opinion; sometimes they want to complain that their psychiatrists do not understand them. Most of the callers, however, are not psychotics. A healthy person normally deals with his problems, but sometimes these get beyond his capacity to cope with them, so he turns to 69911.

Dr. Jarus explained how the anonymous listener helps the caller.

"The first aim is to give the person telephoning a chance to talk, to get him over the immediate crisis. Then the listener tries to analyse the problem together with the caller. He takes particulars — what is wrong, when it began, what possible solutions can be found. It is often possible to advise somebody, to tell him where to turn. It is surprising how many people simply do not know what services are available: our volunteers have full lists with them, and they direct people where to go. Where problems are concrete, it is easier to advise. Sometimes we suggest that they should consult the family doctor, or their rabbi, or teacher, or a social worker. If they are willing to give particulars, we pass them on to a suitable person to follow up, but most callers prefer to remain anonymous. On three occasions, it was clear the position was very critical, and we got enough particulars to be able to send the police in time to avert a tragedy. But, generally speaking, the anonymity we respect so much is one of the great advantages of the service."

Calls are most frequent between eight and ten in the morning, and between seven to eleven at night. Dr. Jarus surmises that after eight a.m. lonely people feel overwhelmed by their loneliness, while at night, after finishing the day's activities, they think over the troubles that are overwhelming them.

The answering service is provided by about 100 volunteers, who, under ideal conditions, work in four-hour shifts. The trouble with the volunteer system is that often, with all the will in the world, volunteers have to let the Service down at the last minute — they too are under Israeli pressures. Dr. Jarus has a cadre of a score of reserves who fill the breach, and in fact carry the brunt of the burden.

"The tradition in other countries," he said, "is that the volunteers don't have to be professionally qualified — they don't even need to have a formal education. What they need is a lot of common sense. They do have to have some sort of specific training for the work. Here in Israel we mostly use professionals — phychiatrists, psychologists, social workers. And we're using a lot of students."

The number of calls to ARAN varies with the amount of publicity it receives. The Board has placed placards — in Hebrew — in Kupat Holim clinics, community centres, social welfare offices, schools, absorption centres. Whenever some information medium mentions ARAN, the number of calls rockets: after a television programme, the number soared to 160 a day for five days. The average is ten calls a day. So far the only station is in Jerusalem, and 60 per cent of the callers are Jerusalemites:

Dr. Jarus hopes that other towns will set up similar stations.

The budget is a modest IL36,000, provided by the Ministry of Health and the Jerusalem Municipality. This is enough to maintain the Service at its present level, but there is no scope to expand it. Even a second telephone line would be a comparatively costly item. Obviously, the nature of the Service requires that it should have the widest possible publicity. Few callers, incidently, are new immigrants overwhelmed by cultural shock: this may be due to their ignorance of the Service's existence or to it being only in Hebrew, or to their having people to whom they can complain directly.

Dr. Jarus hopes that some day he will have a big enough budget and sufficient volunteers to start providing speciality services for the aged, the blind, the crippled. In the meanwhile, he will continue ARAN on its present basis, hoping to expand it some time in the future. And he is very happy that 69911 has provided some badly needed answers in times of crisis.

OR NOT TO BE

Why do people try to kill themselves? In his challenging new book, 'The Savage God' — on which this article is based — the London 'Observer' poetry critic, A. Alvarez (above) tries to unravel the mysteries of suicide, and the keys that contemporary artists provide. His book is reviewed on page 25.

THE psycho-analytic theories of suicide prove, perhaps, only what was already obvious: that the processes which lead a man to take his own life are at least as complex and difficult as those by which he continues to live. The theories help untangle the intricacy of motive and define the deep ambiguity of the wish to die; but they say little about what it means to be suicidal, and how it feels.

First and most important, suicide is a closed world with its own irresistible logic. It is like the unanswerable logic of a nightmare, or like the science-fiction fantasy of being projected suddenly into another dimension: everything makes sense and follows its own strict rules; yet, at the same time, everything is also different, perverted, upside-down.

Once a man decides to take his own life he enters a shut-off, impregnable but wholly convincing world where every detail fits and each incident reinforces his decision. An argument with a stranger in a bar, an expected letter which doesn't arrive, the wrong voice on the telephone, the wrong knock at the door, even a change in the weather — all seem charged with special meaning; they all contribute. The world of the suicide is superstitious, full of omens. Freud saw suicide as a great passion, like being in love: "In the two opposed situations of being most intensely in love and of suicide the ego is overwhelmed by the object, though in totally different ways." As in love, things which seem trivial to the outsider, tiresome or amusing, assume enormous importance to those in the grip of the monster, while the sanest arguments against it seem to him simply absurd.

* * *

The imperviousness to everything outside the closed world of self-destruction can produce an obsession so weird and total, so psychotic, that death itself becomes a side issue. In nineteenth-century Vienna an old man of 70 drove seven three-inch nails into the top of his head with a heavy blacksmith's hammer. For some reason he did not die immediately, so he changed his mind and walked to the hospital, streaming blood. In March 1971 a Belfast businessman killed himself by boring nine holes in his head with a power drill. Romilly Fedden once wrote of a Polish girl, unhappily in love, who in five months swallowed four spoons, three knives, 19 coins, 20 nails, seven window bolts, a brass cross, 101 pins, a stone, three pieces of glass and two beads from her rosary. In all these instances the suicidal gesture seems to have mattered more than its outcome. People try to die in such operatic ways only when they are obsessed more by the means than by the end, just as a sexual fetishist gets more satisfaction from his rituals than from the orgasms to which they lead. The old man driving nails into his skull, the company director with his power drill and the lovelorn girl swallowing all that hardware seem to be acting wildly out of despair. Yet, in order to behave in precisely that way they must have brooded endlessly over the details, selecting, modifying, perfecting them like artists, until they produced that one, unrepeatable happening which expressed their madness in all its uniqueness. In the circumstances death may come, but it is superfluous.

On 16 August 1950, 10 days before he finally took sleeping pills, the Italian author Pavese wrote in his notebook: "Today I see clearly that from 1928 until now I have always lived under this shadow." But in 1928 Pavese was already 20. From what we know of his desolate childhood — his father dead when he was six, his mother of spun steel, harsh and austere — the shadow was probably on him much earlier: at 20 he simply recognized it for what it was. At 30 he had written flatly and without self-pity as though it were some practical detail he had just noticed: "Every luxury must be paid for, and everything is a luxury, starting with being in the world."

A suicide of this kind is born, not made. He receives his reasons — *from whatever nexus of* guilt, loss and despair — when he is too young to cope with them or understand. All he can do is accept them innocently and try to defend himself as best as he is able. By the time he recognises them more objectively they have become part of his sensibility, his way of seeing and his way of life. Unlike the psychotic self-injurer, whose suicide is a sudden fatal twist in the road, his whole life is a gradual downward curve, steepening at the end, on which he moves knowingly, unable and unwilling to stop himself. No amount of success will change him.

Before his death Pavese was writing better than ever before — more richly, more powerfully, more easily. In the year before he died he turned out two of his best novels, each in less than two months of writing. One month before the end he received the Strega Prize, the supreme accolade for an Italian writer. "I have never been so much alive as now," he wrote, "never so young." A few days later he was dead. Perhaps the sweetness itself of his creative powers made his innate depression all the harder to bear. It is as though those strengths and rewards belonged to some inner part of him from which he felt himself irredeemably alienated.

It is also characteristic of this type of suicide that his beliefs operate only when they are of no help him. Although Pavese called himself a Communist, his politics permeate neither his imaginative work nor his private notebooks. I suspect they were merely a gesture of solidarity with the people he liked, against those he disliked. He was a Communist not because of any particular conviction, but because the Fascists had imprisoned him. In practice, he was like nearly everybody else in this present time: sceptical, pragmatic, adrift, sustained neither by the religion of the Church nor by that of the party. In these circumstances, 'this business of living' — the title of his notebooks — becomes peculiarly chancy. Since the decline of religious authority, the only alternative to the *ersatz* and unsatisfactory religions of science and politics has been an uneasy and perilous freedom. This is summed up in an eerie note found in an empty house in Hampstead: "Why suicide? Why not?"

* * *

Why not? The pleasures of living seem often no greater and mostly less frequent than the frustrations. If secularised man were kept going only by the pleasure principle, the human race would already be extinct. Yet maybe his secular quality is his strength. He chooses life because he has no alternative, because he knows that after death there is nothing at all.

When Campus wrote "The Myth of Sisyphus" — in 1940, after the fall of France, a serious personal illness and some kind of depressive crisis — he began with suicide and ended with an affirmation of individual life, in itself and for itself, desirable because it is "absurd," without final meaning or metaphysical justification. "Life is a gift that nobody should renounce," the great Russian poet Osip Mandelstam said to his wife when, in exile after his imprisonment, she proposed that they commit suicide together if Stalin's secret police took them again. When neither high purpose nor the categorical imperatives of religion will do, the only arguments left are circular. In other words, the final argument against suicide is life itself. You pause and attend: the heart beats in your chest, outside the trees are thick with new leaves, a swallow dips over them, the light moves, people are going about their business. Perhaps this is what Freud meant by "the narcissistic satisfactions (the ego) derives from being alive." Most of the time, they seem enough. They are, anyway all we ever have or can ever expect.

Yet they can also be very fragile. A shift of focus in one's life, a sudden loss or separation, a single irreversible act can suffice to make the whole process intolerable. Perhaps this is what is implied by the phrase "suicide when the balance of mind was disturbed." It is, of course, a legal formula evolved to protect the dead man from the law and to spare the feelings and insurance benefits of his family. But it also has a certain existential truth: without the checks of belief, the balance between life and death can be perilously delicate.

* * *

Consider a climber poised on minute holds on a steep cliff. The smallness of the holds, the steepness of the angle, all add to his pleasure, provided he is in complete control. He is a man playing chess with his body: he can read the sequence of moves far enough in advance, so that his physical economy — the ratio between the effort he uses and his reserves of strength — is never totally disrupted. The more improbable the situation, the greater the demands made on him, the more sweetly the blood flows later in release from all that tension. The possibility of danger serves merely to sharpen his awareness and control. And perhaps this is the rationale of all risky sports: you deliberately raise the ante of effort and concentration in order, as it were, to clear your mind of trivialities.

I think there may be some people who kill themselves like this: in order to achieve a calm and control they never find in life. They take their own lives not in order to die but to escape confusion, to clear their heads. They deliberately use suicide to create an unencumbered reality for themselves or to break through the patterns of obsession and necessity which they have unwittingly imposed on their lives. There are also others, similar but less despairing, for whom the mere idea of suicide is enough; they can continue to function efficiently and even happily provided they know they have their own, specially chosen means of escape always ready: a hidden cache of sleeping pills, a gun at the back of a drawer.

But there is also another, perhaps more numerous, class of suicides to whom the idea of taking their own lives is utterly repugnant. These are the people who will do everything to destroy themselves, except admit that that is what they are after: they will, that is, do everything except take the final responsibility for their actions. Hence all those cases of what Karl Menninger calls "chronic suicide," the alcoholics and drug addicts who kill themselves slowly and piecemeal, all the while protesting that they are merely taking the necessary steps to make an intolerable life tolerable. Hence, too, those thousands of inexplicable fatal accidents — the good drivers who die in car crashes, the careful pedestrians who are run over — which never make the suicide statistics.

The image recurs of the same climber in the same unforgiving situation. In the grip of some depression he may not even recognise, he could die almost without knowing it. Impatiently, he fails to take the necessary safety measures, he climbs a little too fast and without working out his moves far enough in advance. And suddenly, the risks have become disproportionate. For a fatal accident, there is no longer the need of any conscious thought or impulse of despair, still less a deliberate action. He has only to surrender for a moment to the darkness beneath the threshold. The smallest mistake — an impetuous move not quite in balance, an error of judgment which leaves him extended beyond his strength with no way back and no prospect of relief — and the man will be dead without realising that he wanted to die.

"The victim lets himself act," said Valery, "and his death escapes from him like a rash remark... He kills himself because it is too easy to kill himself." Whence, I suppose, all those so-called "impetuous suicides" who, if they survive, claim never to have considered the act until moments before their attempt. Once recovered, they seem above all embarrassed, ashamed of what they have done, and unwilling to admit that they were ever genuinely suicidal. They can return to life, that is, only by denying the strength of their despair, transforming their unconscious but deliberate choice into an impulsive, meaningless mistake. They wanted to die without seeming to mean it.

The twin qualities, almost ideals, which distinguish modern suicide from that of the past are, I think, that it is both easy and painless. Robert Lowell once remarked that if there were some little switch in the arm which one could press in order to die immediately and without pain, then everyone would sooner or later commit suicide. It seems that we are rapidly moving towards that questionable ideal.

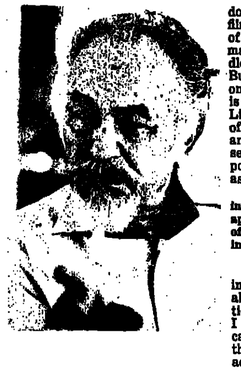
* * *

The statistics, for what they are worth, show that in Britain, France, Germany and Japan there has been an enormous increase in death by drugs. Along with this has gone a proportionate decrease in the older, more violent methods: hanging, drowning, shooting, cutting, jumping. What is involved, I think, is a massive and, in effect, a qualitative change in suicide. Ever since hemlock, for whatever obscure reason, went out of general use, the act has always entailed great physical violence. Perhaps the ancient, superstitious horror of suicide persisted so long because the violence made it impossible to disguise the nature of the act.

Modern drugs and domestic gas have changed all that. They have not only made suicide more or less painless, they have also made it seem magical. A man who takes a knife and slices deliberately across his throat is murdering himself. But when someone lies down in front of an unlit gas-fire or swallows sleeping pills, he seems not so much to be dying as merely seeking oblivion for a while. Dostoevsky's Kirilov said that there are only two reasons why we do not all kill ourselves: pain and the fear of the next world. We seem, more or less, to have got rid of both

LITTLE CAESAR

COLLECTS, PAINTS, ACTS



Edward Goldenberg Robinson (that's what the G stands for!) is a short, tubby, extremely articulate man with direct, twinkly and intelligent eyes. The famous screen star will be 78 on Sunday but, he says, "I don't know what retirement means." He is interviewed here by PEARL SHEFFY GEFEN.

WE were in Edward G. Robinson's suite at a Tel Aviv hotel, and he was chomping on the inevitable cigar, the only prop from the "Little Caesar" image which he carries into real life. He had come to Israel to make a film, "but Israel was the real reason I came."

The film is entitled "Not by Day and not by Night," and it's directed by Steve Stern, a young Hollywood-based Canadian whose only previous film was "B.S. I Love You." Stern is reluctant to talk budget, except to say, "It's low by American standards, high by Israeli standards." He secured Robinson's participation simply by sending him the script.

"I liked the role," the star explained, "and it was a good excuse to come back to Israel. I've been away too long. I don't like to be a tourist when I come to a country. I like to have a mission of some kind. On my first visit, in 1950, I came for the laying of the cornerstone of Beit Sokolow. It took place at a time when the whole world was despondent, but here there was great youth and activity and hope. It was an extraordinary experience.

"Then in 1959, I came to make a short called 'Israel', for Israel Bonds, but first we showed it in commercial houses for the wide public, because after all, Israel is the birthplace of Judaism, Christianity and Mohammedanism."

In the 12 years since then he has given a great deal of time to fund-raising for Israel. Why? "Because I'm a Jew, of course, but more than that, because I'm a human being, and I'm concerned and involved in what goes on in the world. And I think the whole world must be concerned with Israel. This country is the hope of the world. It combines the wisdom of the old and the energy of the young. If Israel goes, the whole free world goes. If you believe in freedom and dignity, you've got to be involved."

Edward G. Robinson started being "involved" in the woes of the world when he was still a youngster. "I was only nine years old when I was brought from Rumania to America, but I understood the difference it made. I knew that Jews were second-rate citizens in the old country, that they were denied citizenship. And here I was in New York, an American, and citizenship meant a great deal to me, and I knew I just couldn't indulge in it passively. It's not a spectator sport. You had to be involved.

"So I stuck my neck out on many occasions. I fought for what I thought were the right causes, and as usual, when a boy starts out, he's very progressive, he's ultra-liberal. My first vote was for Eugene V. Debs, who ran on the Socialist ticket. I think he was as Christ-like a character as we've ever had in politics. I've always fought for freedom and for the rights of people.

"But not with violence. I'm completely against the kind of people who throw bombs, who demonstrate with violence. I think they hurt the cause immeasurably more than they help it. There are diminishing results in anything like that."

His concern for freedom and dignity earned him the friendship of Eleanor and Franklin Roosevelt and, subsequently, the enmity of the McCarthy witch-hunters. He doesn't like to talk about those days.

"Let's forget that," he brushed off the question, a hurt expression in his eyes. "That was an ugly period, a split second in American history when we almost had fascism. That's always a danger, and you have to be constantly alert that such ugly things do not dominate our country, or any other country."

His wife, Jane, filled in some of the sad details. "Eddie didn't work for three years in Hollywood, because he was on the blacklist. But he was never a Communist, and he went down and testified on his own and got himself off the blacklist. But I want him to stay strictly away from anything political now, because he's an avid liberal, and it isn't very stylish at the moment to be a liberal."

Robinson's role in "Not by Day" is that of the father of a young American who, like Eddie, "is always involved in causes, full of the illusions and delusions of all young people." The son comes to Israel and is blinded in the Six Day War. The father finds out and comes to see him at the Sheba Hospital in Tel Aviv, "not at his invitation, because we've been at odds with one another. At least, he's been at odds with me. It's the old story of the generation gap. We had it in my day too. It's a little more pronounced now, more free and open. But after all, I did what I wanted to do, too."

* * *

WHAT the young Eddie wanted was to "become somebody." He was the fifth of seven sons of a Rumanian building contractor who became a factory worker after he brought his family to New York in 1903, travelling third class on a derelict French steamer.

"We lived on the East Side and then in the Bronx, and the only field I seemed to have talent in was acting. I joined the drama club at our school, but knew I was too short for a leading man. When I was a kid, I tried all sorts of exercises to stretch myself. They didn't work.

"The first year was the most difficult. It was very undignified, day after day, going to the agents and asking, humbly, 'any-thing for me today?' I thought of giving up and going in for teaching or something. I'd originally wanted to be a rabbi, then a lawyer. But my knowledge of languages saved me."

Robinson speaks 11 languages fluently (including Yiddish) and that got him his first Broadway role. They were doing a play about the war, and they needed an actor who had to be young, so they could get him cheap, and had to speak several languages, so he could do several roles. I played an English lord, a French officer and a goose-stepping German in that play, all for one salary plus a $5 bonus."

After that, he never looked back. He doesn't like the word "star" — "that's unimportant, being a star. What you have to do is labour at your profession and contribute towards it." He has done a total of 40 plays and 120 films. My own greatest memory of him was his superb performance in Paddy Chayevsky's "Middle of the Night" on Broadway. But his enduring image "and one that always baffles me" — is that of the ultimate gangster, Little Caesar, the film portrayal of the mob boss with the soft hat and the big cigar, which still serves as a model for contemporary hoodlums, and comedians as well.

"I only played ten gangster roles in my life," he sighs ruefully, "but apparently I'm very easily, and very often, imitated, and the thing they imitate is that character."

How did it all start?

"I was offered a tough-guy role in a play called 'The Racket,' about the corrupt political situation in Chicago in those days. I kept turning the role down, because I couldn't see myself in that sort of part. But I finally accepted it, because the play was so genuine and documentary that when we were booked to go into Chicago, the politicians manoeuvred it so that we weren't allowed in. It was March, and the season was suddenly aborted, so when we were invited to San Francisco and Los Angeles, we grabbed the offer. As a result, the first role the motion picture tycoons saw me in, on stage, was in 'The Racket.'

"It was at the time of the gangster era, the Smith and Wesson period, and they were starting to do those pictures. I was between plays, they offered me the role of Little Caesar, and it was an enormous hit. But I suppose it's the biblical price: if you do a gangster role, your sins will follow you unto the third and fourth generation. I'm still paying for it!"

Since he was so effective a screen gangster, had he ever been invited to join a real mob? "Once," he admitted, shyly. "The brother of Al Capone saw me in a New York restaurant and invited me to come to Chicago to meet his friends. But I believed what was written in my scripts, that you mustn't get in with them, that once you were in, you couldn't get out. So I stayed away!"

Does that mean that gangster films have a salutary, rather than damaging, effect on youngsters? Robinson turned serious. "I don't think screen violence has a harmful effect. I mean, look at the fairy-tale books. Or at the Bible, with its murder and rape and incest. Look at the newspapers, with all the horrible stories of crime and murder. Besides, in our day, there was a certain kind of censorship: when you committed a crime, you had to pay for it. You remember that Little Caesar was killed at the end. If you lived by the sword, you died by the sword.

"There isn't so much of that today." He was wistful. "Today's films have violence for sheer violence, rape for sheer rape. Maybe it's more honest, but a lot of things are honest that aren't worth bothering about."

* * *

MANY find it hard to think of Little Caesar as an art lover, and still less as an artist, but Robinson has excelled as both. He began by collecting reproductions as a student. Then he graduated to originals. Now he has a collection which includes most of the Impressionists from Manet to Van Gogh, with major works by Picasso, Matisse and Cezanne (and several by the Israeli painter Reuven Rubin). He bristles at the thought of people who buy art as investments. "Collecting means paying for the great privilege of keeping a great painting for life."

Although he is fairly well known as a collector, few people know that he is a painter as well, and he is not about to admit it. But wife Jane decided to write a book about it. It was kept a dark secret from him because, she says, "he insists he doesn't paint, and as I have 400 marvellous canvasses he hasn't painted, that's quite remarkable."

The book began as a birthday project "because I was tired of giving him cuff-links — we were on our twelfth pair! Besides, I thought it was time people knew about a man who, in his lifetime, has put together two complete Impressionist collections and besides, is a fantastic painter himself (in the Impressionist style). But he tells no one he paints, and when he found out about the book, too late to stop it, he hit the roof."

The book, entitled "Edward G. Robinson's World of Art," came out last month, and includes 45 photographs of his collection, taken secretly in a record eight days "while I took Eddie out to Nassau and kept him there."

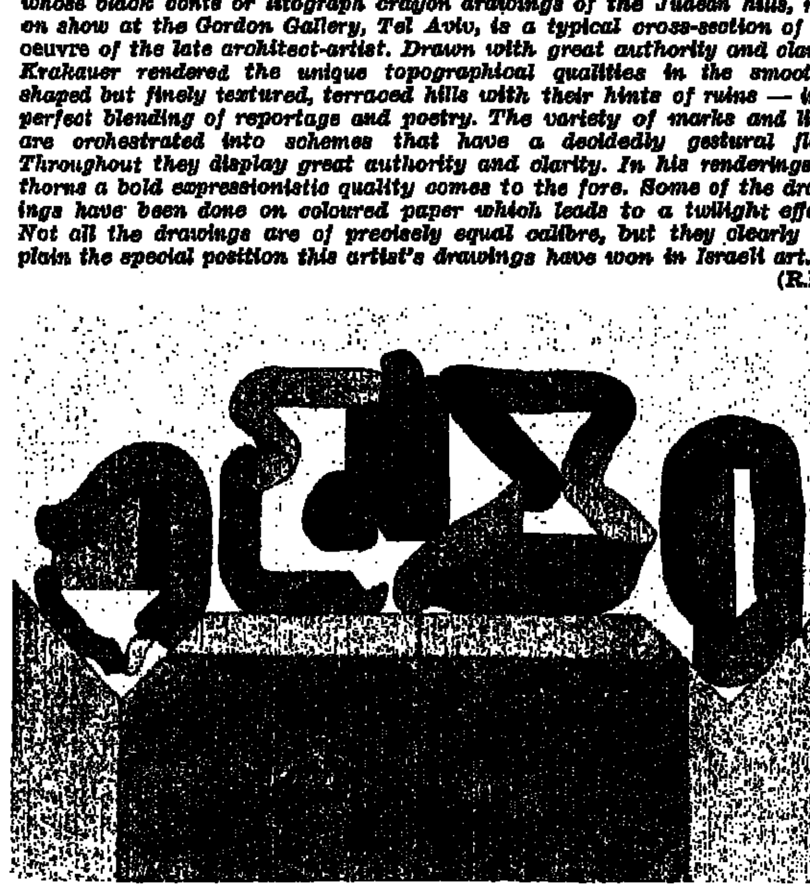
* * *

ROBINSON'S next film is the remake of an old play, "The Royal Family," with other things pending. "It's an unpredictable business," he says. Are the rumours that he might settle in Israel true? He is hesitant. "I can see why people would want to live here, but..." Jane completes the sentence: "We discussed it once with the heads of the government, and they agreed that Eddie is more valuable to Israel raising money and support in the outside world."

The only star with a middle initial kept it because he didn't ever want to forget his name was originally Emmanuel Goldenberg "When I was 19 and in dramatic school, my teacher said I had to get myself an Anglo-Saxon name. I had a devil of a time finding one. I chose Robinson because it sounded good. But you couldn't have Emmanuel Robinson. So I became Edward. But I kept the G. to remember where I came from."

(Photos by Israel Sun)

The above work is by LEOPOLD KRAKAUER (1890-1954), a selection of whose black conte or litograph crayon drawings of the Judean hills, now on show at the Gordon Gallery, Tel Aviv, is a typical cross-section of the oeuvre of the late architect-artist. Drawn with great authority and clarity Krakauer rendered the unique topographical qualities in the smoothly shaped but finely textured, terraced hills with their hints of ruins — in a perfect blending of reportage and poetry. The variety of marks and lines are orchestrated into schemes that have a decidedly gestural flow. Throughout they display great authority and clarity. In his renderings of thorns a bold expressionistic quality comes to the fore. Some of the drawings have been done on coloured paper which leads to a twilight effect. Not all the drawings are of precisely equal calibre, but they clearly explain the special position this artist's drawings have won in Israeli art. (R.B.)



The intriguing monotype print above is by TOM FAIRS, one of Britain's leading exponents of this art. His otherwise often geometrical designs are generally hard edge, but with a great variety of texture. They are evidently multiple prints from metal plates in that each may be printed more than once, but there is only one finished proof of each work. Fairs' colour sense runs from the mediocre to the excitingly subtle. His fairly rigid forms may be distant echoes of Paolozzi and Stella. This very interesting show is at the Little Gallery, Rehov Sohats, in Jerusalem, till December 23. (M.R.)

Virginia Campbell: "Still life" at the Old Jaffa Gallery

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GALLERY GUIDE

JERUSALEM

Israel Museum

Paris and Palestine (Sperlus Hall). Henri Matisse: Prints and Drawings (Cohen Hall). Ashanti Goldweights (Goldman-Schwartz Hall). Schweig the Photographer (Springer Gallery). 130 Bronze Maquettes by Jacques Lipschitz (Billy Rose Pavilion). Athens — Its Golden Age.

Special Exhibit (Rockefeller): A silver hoard from Eshtemoa — First Temple Period.

ELEVEN KIBBUTZ ARZI ARTISTS — Disappointing collection of paintings and sculpture, with the exception of two fine canvases by Shoshana Lev-Hope (Artists House) till Dec. 15.

MINA SISSELMAN — has attempted an almost impossible task, that of trying to combine surrealism, sexual expressionism and "hard-edge." (Artists House) till Dec. 12.

COLLECTOR'S CHOICE — Works by Benni Efrat, Zaritsky, Stematsky, Neustein, Koren, Zelnstra and other leading Israeli artists. Afternoons, by appointment. (Urdang-Sheskin Gallery, 9 Dubnow, near Municipal Theatre, Tel. 39039).

ABRAHAM BLATITA — Rather lurid romantic-expressionist works on the liberation of Jerusalem by one of the I.A.F.'s first pilots. (Gallery M. 27 Salmon) till Dec. 21 (M.R.)

SHOSHANA TALIK — New sculptural forms (Engel Gallery) from Mon. evening till Dec. 27.

TEL AVIV

VIRGINIA CAMPBELL — U.S.-born painter who lives in Italy shows paintings whose most recognizeable progenitor is Edouard Vuillard: mostly interiors of the studio with the figures and furniture in them simplified into a handful of carefully selected forms, none of them modelled. Sunny tans and white dominate. Some works feature a rough dark and light texture obtained by scumbling. Artlessness and sophistication mix in these canvases. On the one hand, there are vases and jugs with flowers or artists' brushes (brushes appear in several works) or someone playing on the piano, with a total absence of irony, dissonance or menace (that this seems a bit naive is perhaps due to conditioning) and the compositions are generally quite free of complexities and are at times even overly simple. On the other hand, a described canvas on an easel is sometimes very cleverly made a part of its surroundings by either making it act as a mirror or by continuing part of a room into it as though the painting-in-the-painting were merely a frame. Above all, the artist has created an atmosphere of happiness and quietude that is rare in art these days — which may be a bore to some and a relief to others. OLD JAFFA (Old Jaffa Gallery). Till Dec. 28. (R.B.)

MAGDA FRANK — Abstract sculptures in bronze, aluminium, stone and a variety of woods by Hungarian-born artist who emigrated to South America in 1948 and who has been living and working in Paris since 1960. The show of nearly 30 works is comprised of variations of a single form concept. Each work is carved or moulded into a composite of rectangular notched segments partially fitted together. There is a general vertical inclination with the total mass formed of both solid and open segments, although several works are more concentrated and closed. Surfaces are usually flat, in a few works they are convex. Each sculpture possesses an interior strength and consistent constructive logic but this very limited form vocabulary is almost ubiquitous in contemporary architecture and is, or has been, a popular idiom in modern sculpture. Thus, despite the works' professionalism the unruffled harmony of their system now belongs to the basic vocabulary of contemporary design and are therefore almost as incapable of arousing a deep reaction or prolonged interest as, say, a contemporary door handle or ash tray. OLD JAFFA (Old Jaffa Gallery). (R.B.)

RUTH DAR — "My Zoo" is the title given to a selection of formalised ceramic animals (hippos, fish, frogs, monkeys, bears, etc.). Considerable resourcefulness and invention is evidenced in the design. All the animal subjects are stylized but only to emphasize their basic characteristics. Something for the kids or fervent animal lovers. (Dugith Gallery, 43 Frishman). (R.B.)

ARIELA VIDZER — This was a show of very small paintings on paper in muted "stain" colours. They contain groups of figures in rooms, dressed up in sundry period costumes and not always doing such normal things as sitting on chairs or standing; there are two nude girls crammed into a bath tub and mildly zany scenes. The stylizations are modish (in imitation of the better fashion design renderings) and, instead of significance, the "contents" come off as a forced attempt at originality. The semi-transparent textures are subtle and appealing. (Graphic Art Gallery, 24 Gordon). (R.B.)

Ruth Dar: Three Monkeys (ceramics) Dugith Gallery, Tel Aviv

BELLA BRISEL — Floating faces and limbs in an atmosphere of dream and mild melancholy. (119 Gallery, 119 Rothschild).

"DECEMBER 72" — This second in series of orientating shows focuses on art works that are neither paintings or sculptures in the traditional sense. Eleven artists and one composer. (Artists Pavilion, 9 Alharizi).

IMMIGRANT ARTISTS FROM LATIN AMERICAN COUNTRIES — Works by eight artists working in several media. (Beit Olei America Halatinit, 120 Rothschild Blvd.).

JOSEPH DVORKIN — Memorial show of paintings, mostly landscapes in abstracted fantastic vein. PETAH TIKVA (Yad Lebanim Memorial Museum).

YEHUDA VARDI—Recent romantic figurative paintings. ("London Ministore" Gallery, 2 Sderot Shaul Hamelech).

ALDO MENGOLINI — Black and white Op paintings by Italian artist. Inaugural show in new "salon" gallery under the patronage of Italian Ambassador. (Salon d'Art Contemporain, 11 Hanevi'im). Opening Dec. 10.

ARIEH LAMDAN — Surrealist paintings. (Chemerinsky Gallery, Gordon St.).

YOUNG ARTISTS — Representative works by young and largely unknown artists. (New Gallery, Reiness St.).

Magda Frank: Abstract sculpture (stone), Old Jaffa Gallery

IVAN SCHWEBEL — 18 imaginative, "literary," often formally complex paintings from the artist's recent show at the Israel Museum — a show which announced his artistic maturity. (Dvora Schocken Gallery, 59 Hovevei Zion).

CANDELABRA — Special show of original candelabra celebrating the approaching Hanukka holiday. (Maskit, 32 Ben Yehuda).

BATIA GROSSBARD — Abstracted formalised renderings of nature. Drawings. (230 Gallery, 230 Ben Yehuda).

MIRA GRUBER — Oils and watercolours. (Beit Manya Bialik).

ARNON TZUR — Memorial show of works by artist who was member of *Kibbutz Sha'ar Hagolan*. PETAH TIKVA (Yad Lebanim Memorial Museum).

SIOMA BARAM — Sensitive, imaginative, purified conceptions of Jerusalem. Oils and etchings. (Mabat Gallery, Gordon St.).

MOSHE CHOUSKY — Satirical-expressionist oils by young artist trained in Vilna. (Lim Gallery, 170 Ben Yehuda).

KAETHE KOLLWITZ — At the HELENA RUBINSTEIN PAVILION: *The undiminished power of one of our century's master draughtsmen* is superbly displayed in this large show comprised mainly of works from public West German collections. In the NEW TEL AVIV MUSEUM BUILDING on Sderot Shaul Hamelech: a survey of Israeli painting and sculpture; a large selection of Modern Art from the Museum Coll.; "Art and Science."

RAFFI SEGEV — Hammered copper reliefs by Moroccan-born artist whose works centre on East-European Jewish folklore. (Beit Shalom Aleichem).

LYDIA ZAVADSKY — Ceramic sculptures by sophisticated practitioner. RAMAT AVIV (Ceramics Museum, Ha'aretz Museum Complex).

NON-ABSTRACT COLLECTION — Paintings and sculpture by prominent Israeli and French-Jewish artists. (Hadassah Klatchkin Gallery, Rehov Frug).

HAIFA

CHAVA WEISS — *Pastels forceful* both in form and composition, with cubist mannerisms allowing for contrasting areas of restrained colour ("Containers" and, a little higher toned, "Still Life with Jug"). Her style is best suited to static build-ups of still life; and a motif whose curve introduces an element of rhythmic movement occurs in only one instance, "Fish." Her figures are quite intriguing even if the sharply delineated heads and faces do not entirely flatter the sitters: choice probably to "Red Head." The oils lack the smooth competence of the pastels and "Still Life in Purple" alone can compete with them. (Rita Gallery). Till December 31. (H.)

"HAYOZRIM," annual exhibition — (Beit Hagefen). Till December 15.

GEDALYAHU STOCKMAN — Realist oils of flowers and vegetables clustered in tightly knit motifs. (Traclin Gallery). Till Dec. 18.

DAN LEVIN — His sculpture takes *a new direction produced from light* reflecting gold and white metal rods, straight or bent, and squares, either open or partially closed, and often spread in calculated disorder. (Goldman's Gallery).

"THE SEA" — in cooperation with the Israel Maritime League. There is precious little of "Judaea Navalis" about the artists who prefer the sea from dry land and, in some instances, the possible glimpse from a balcony. Only a single participant gets into the open ocean. (Beit Chagall). Into December.

SCHIFF MEMORIAL EXHIBITION — A far more satisfactory exhibition than in the past. The dominant note is attention to style or manner of execution rather than to basic content. Taking the latter as realism, first place undoubtedly goes to I. Mann for his etching "Happening" (82), capably inserting surrealism into his particular compartmentalism; and then to Markson for her ability to bring out dreary provincialism in "*Town Hall*" (*aquatint*). Others who fall into the same category are Grossbard who builds his usual theme, this time, on the staircase tower; Medalie's handling of complex motifs in her "Interior"; Okashi's triptych, abolishing the orthodox canvas and combining realism with op art (mixed technique as well as mixed styles; and, among the primitives, I. Cohen's excellent organization of a long room in the gouache "Time of Inspiration," and Roman's "Meditating Zaddik." The equivalent approach in abstraction *is emotional, e.g.* the flanking cylinders of Alkara's ink "Composition," Kaplan's whitish bar laid across an appearance of unskinned flesh ("Painting"); and Gross's iron sculpture 10 (9 is pedestrian). As has been said, however, the emphasis is on style. Some names, on the strength of their entries, seem to have arrived at a cul de sac — Avniel, Bernheimer (a little better in "Painting 11"), and the uncharacteristic Mokady and Mairovitch; while there may be a repetitiveness in Chaltiel's *stained glass* (he has found more interesting conceptions than this one), and, despite the brilliant execution, Peralta's blue and red acrylics. (H.)

HAZOREA

TEL ABU ZUREIQ — 20 years of excavation by Perrot, Kaplan, Anati and the Wilfrid Israel House team. (Wilfrid Israel House). Opening Sat. 10 a.m.

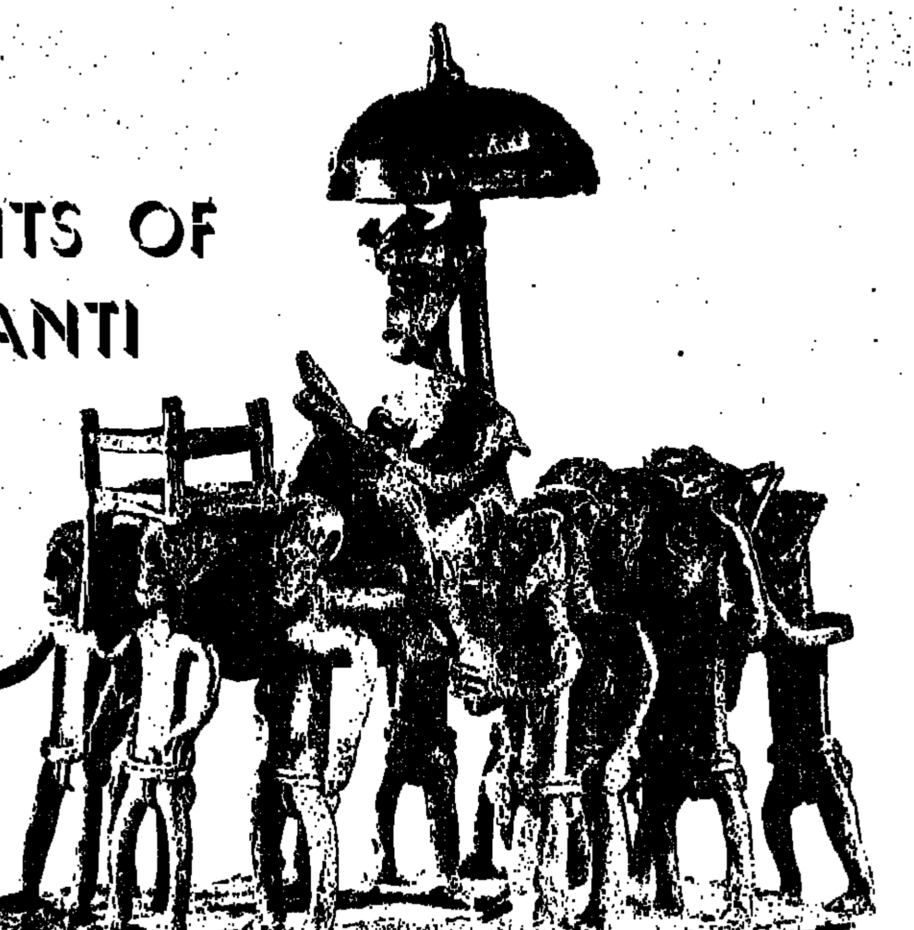
Ashdot Ya'acov (Meuhad)

B. LEVI (Petah Tikva). — Oils. (Uri and Rami Museum, Small Hall).

ISRAEL PALDI. — Paintings. Uri and Rami Museum, Large Hall).

GOLDWEIGHTS OF THE ASHANTI

The fetish priest's concentrated introversion is evident, as he raises his knife to the sacrificial fowl.



A tribal chief is carried in procession. Few Ashanti goldweight sculptures are more than eight centimetres high.

DR. NAHUM T. GIDAL, a lecturer at the Hebrew University, started collecting Ashanti goldweights while on a visit to Ghana to photograph background material for a text book. His collection went on show at the Israel Museum last week. Below, he describes the morals they illustrate and how they are made.

THE Ashanti, numbering about one and a half million people, live in the shrub country and rain forests of central Ghana.

Culturally, they are a homogenous group of black Africans. Linguistically, they belong to the Twi-speaking Akan people who spread over Ghana, the Ivory Coast and Dahomey.

Their political system is hierarchically structured, with villages chiefs, village queens, and with a king of kings — nowadays a democratic king—residing in the capital city of Kumasi. Clan adherence, succession and inheritance are determined by matrilineal descent, while political and religious authority are transferred from father to son. This strict differentiation makes for the decisive importance of the mother's brother in the Ashanti kinship system.

As a province of Ghana, the land of the Ashanti was in former times part of the Gold Coast. Till 1957 it was ruled in one form or another by the British for more than 100 years.

In the 16th, 17th and 18th centuries, the Ashanti became the best organized political and military power in West Africa. As early as 1824 they defeated a British invasion army. Their strong economy and the resulting political and military power were based on three main pillars: export of cola nuts on the overland caravan route to the Sudan and to North Africa; trading in slaves with Arab and later with European slave traders; trading in gold with the European trade posts on the Coast. Today's economy is based mainly on a variety of vegetables, tree fruits, yams and cassava roots for home consumption, on cocoa and on gold mining for export.

Gold currency

Pure gold dust and gold nuggets were the only monetary currency in Ashanti land till about 1902 (officially). It also was the status symbol for the kings and chieftains, who had jewellery, ceremonial weapons, even household utensils and scenes from court life fashioned in gold by their personal goldsmiths. These goldsmiths were a privileged guild of semi-aristocratic standing.

Gold was mined in primitive ways from the top soil near rivers, from river beds, and from primitive open pits, which as a rule were not deeper than one or two metres. For the weighing of the precious metal, the Ashanti used decorated beam balances of brass, from which two pans or bowls were suspended on three strings each. Buyer and seller put their own personal weights on the two pans. Their weights were either of similar or of different forms, but they were supposed to be of the same weight. If not, smaller weights, seeds, snail shells or even buttons were added, to bring the beam to a straight level. Only then did the buyer put gold instead of the weight on the scale to balance the weight of the seller.

The weights (*abrammo*, pl. *mbrammo*) are on the average between three and seven centimetres high. A special form, the geometrical ones, are between three millimetres and two centimetres high. All figures were made of brass (a copper and zinc alloy), imported on the overland route via North Africa, and, since the 16th century, on the sea route from Europe.

Ritual dance, the top of an Ashanti storage pot.

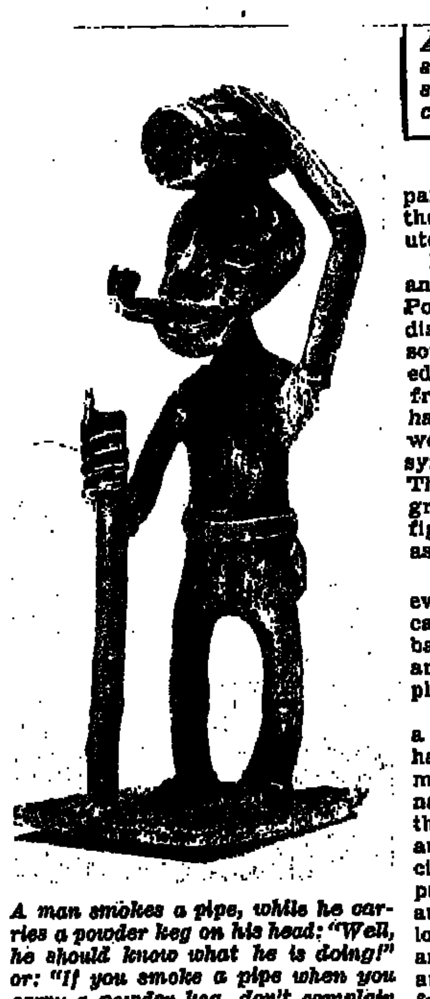
'Lost wax'

These brass weights were made up by the "lost wax" process. In this process the model is formed by hand from wax. At the bottom of the figure, a wax rod is attached. The model is encased in a first coating of finely ground charcoal paste and a second one of clay. The wax rod reaches to the surface of the surrounding clay. The mold is placed over a charcoal fire, with the rod on top. When the wax melts, the mold is turned upside down, and the molten wax flows through the "rod," now a funnel, into a bowl with water, to be used over and over again. The original wax sculpture is now "lost." But the hollow form inside the coatings remains. At this point starts the second part of the process. Small pieces of brass are placed in a hemispheral crucible of *clay*. This crucible is then attached (by surrounding both with clay) to the bottom of the mould. This enlarged mould is put again in a charcoal fire, which is fanned to a white heat with big bellows. After 20 or 30 minutes the mould is turned upside down. The molten brass alloy flows from the crucible into the hollow form.

After the mould has completely cooled, it is smashed, and the metal cast is removed. The (now) metal rod, which had been the hollow funnel between crucible and hollow form, is removed by filing. Rough spots are filed away too. The "weight" artifact is finished.

Sometimes, instead of a wax model of animate or inanimate objects, locusts or cockroaches are used as well as snails, ground nuts or crabs.

The goldweight artifacts of the Ashanti serve a secular purpose in contrast to the magic-ritual purpose of almost all other African art. The goldweights were probably not only used as weights, but seem to have enjoyed also a great popularity as artifacts per se. This is comparable to the double purpose of the Japanese Netsukes as functional utensils and aesthetic artifacts.



A man smokes a pipe, while he carries a powder keg on his head: "Well, he should know what he is doing!" or: "If you smoke a pipe when you carry a powder keg, don't complain if you are blown up."

Kings and chiefs ordered scenes and figures to be made of gold. Possibly, these were collected and displayed for pleasure. Later on, some privileged people were allowed to have copies of brass made from these gold originals. This may have led to the use of artifacts as weights. Many, if not all, figures symbolize sayings, proverbs, parables. The imagination of storytellers upgraded some of them into central figures of their tales, moral tales as well as immoral ones.

In a class by themselves, however, are the weights of geometrical forms. We know at least 200 basic forms of these. Their origin and meaning has never been explained satisfactorily.

The figures are characterized by a mixture of basic styles. Clothing, hair dress, tools, utensils, equipment are as a rule portrayed with naturalistic accuracy. The forms of the human body in these miniature artifacts, however, seem to reconcile naturalistic with cubist and expressionist elements, as these terms are used in Western art terminology. This goes for some of the animal figures too. Hands and feet are featured in a rather summary fashion. Sometimes, we notice only two or three fingers or toes; at other times more or none.

A number of figures are of the "open style," as we know it from contemporary sculpture by Hepworth, Lipchitz, Moore and others; the space enclosed by volumes becomes an integral part of the whole.

This space-volume correlation becomes even more apparent when we look at enlarged photographs of goldweights.

Humour and irony

Every single artifact made in the lost wax process is an original. However, there are about 200 recurrent themes discernible: figures, scenes, animals, objects.

Many human figures and even animals are treated with humour or even with friendly irony. There is an enigmatic smile on the face of the philosophical antelope with its long horns pointing backwards, in the wrong direction. "Had I only known before what I know now!" is the proverb it stands for, or "Afterwards, foresight is easy."

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MUSIC

Yohanan Boehm

JUNIOR I.P.O. MAKES SENIOR MUSIC

Riklis rehearsing the cello groups of the IPO Young Philharmonic.

THE first rehearsal of a new youth orchestra took place last week on the stage of the Mann Auditorium in Tel Aviv. Called the "I.P.O. Young Philharmonic Orchestra," it is the product of Zubin Mehta's forward thinking and the cooperation of the I.P.O. and the Rubin Academy in Tel Aviv. It is a full symphony orchestra, with over a hundred young musicians, a great many of them students of the Music Academy who were put through exacting auditions by its instructor and conductor, Shalom Ronli-Riklis.

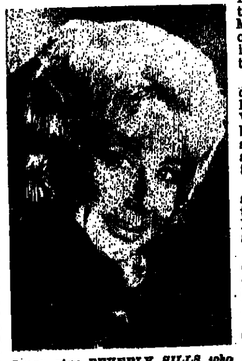
Rehearsals of the orchestra will take place once a week, and its repertoire will include the finest of both classical and modern works. The best of these young players will one day join the ranks of the Israel Philharmonic and help to carry on its traditions.

★ ★ ★

ANOTHER young symphony orchestra is working quietly but regularly under the aegis of the kibbutz movement. For many years now, the symphony orchestra of the United Kibbutz Movements meets for a week every three months to work intensively on a programme and give some concerts at the end. It was felt for a long time that the members — whose average age is about 25 — needed something more than this occasional seminar in orchestra playing and in March 1970, a somewhat revolutionary innovation was introduced: twice a week, 38 musicians from more than 20 settlements meet at Giv'at Haviva, in the Hadera-Afula area, the seminary of the Kibbutz Artzi, and practise under the direction of Avi Ostrovsky, who is himself a member of Kibbutz Lahav, in the Negev, assisted by Aharon Harlap, of Ein Hashofet. Anyone who knows something about kibbutz economy must appreciate what it means for the settlements to release these members from their ordinary jobs for two days each week to go and play symphonic music. This ensemble enjoys conditions which can be regarded as ideal: an ambition to attain the highest standards of performance coupled with a love for music unsullied by monetary considerations, the backing of a nationwide organization and the availability of appreciative audiences. A concert is held nearly every week at one kibbutz or another, and programmes range from Vivaldi and Bach to Stravinsky and Sheriff.

★ ★ ★

ANOTHER Israeli ensemble which has joined its colleagues in captivating the western hemisphere is the "Yuval" Trio, consisting of Yonathan Zak, piano, Uri Pianka, violin, and Simha Heled, cello. The three young musicians spent some seven weeks in the U.S.A. and Canada, travelling from east to west, north to south and giving 22 performances of chamber music. Appearing in cities such as New York (Hunter College), Chicago, Washington, D.C. (Library of Congress), Pittsburgh, Los Angeles, Seattle and Montreal they also played at Kalamazoo, Tulsa and Colorado Springs. Their reception was very warm, and the trio has been signed up by Tornay Management for another five annual visits to the U.S. including an additional



Opera star BEVERLY SILLS who will sing the lead in the I.P.O. concert version of Mozart's "Abduction" next week. (see next column)

two months in 1974 for a tour of South America.

Donal Henahan wrote in the "New York Times": "The trio's tone blended beautifully, ensemble teamwork was sharp and each member proved technically and musically able to meet top chamber-music standards." Albert Goldberg of the "Los Angeles Times" said: "This group is a genuine ensemble, as finely tempered and delicately adjusted as the best string quartet. Yet for all the precision and unanimity of thought and execution there is remarkable spontaneity to the Yuval playing and the individuality of the members is preserved without ever overstepping the bounds of ensemble propriety." The "Montreal Gazette" expressed its opinion thus:

"This trio is one that bears comparison with the very best performing today. It has its own distinctive — and very smooth and musical — sound quality and it plays with a combination of virtuosity and musical understatement that is really most enjoyable."

The ensemble returned to Israel at the end of November and the three artists have resumed their occupations here — two in the Israel Philharmonic, the pianist teaching and accompanying, and as a trio in chamber music concerts (see "Poster").

★ ★ ★

REPORTS from London have lauded the I.P.O. documentary film as a "brilliant start of the BBC series 'The Great Orchestras of the World.' The "Daily Mail" wrote: "Ian Engelman's film of the Israel Philharmonic wove its music and times into an extraordinarily stirring document."

The 50-minute film was produced in Israel last July by a BBC team led by Ian Engelman. Views of the country are combined with on-stage and backstage pictures of the orchestra, as well as sequences showing actual concert performances.

The film features Zubin Mehta, artistic adviser and conductor of the I.P.O., an interview with Daniel Barenboim, and scenes of "life around the orchestra."

As a result of the film's success in Britain the BBC has decided to sell it to television stations all over the world.

★ ★ ★

THE I.P.O. is about to present the soprano Beverley Sills who recently achieved four-page coverage from "Time" magazine as "the fastest voice alive." "Time" wrote: "One of the biggest opera stars the U.S. has ever produced, she sang leading roles at the world's great opera houses, from La Scala to Covent Garden to San Francisco, commanded top fees of $10,000 for concert performances, became a $300,000 a year, one-woman industry, and, at the same time, the finest singing actress since Maria Callas."

Julius Rudel, director of the New York City Opera, will conduct the I.P.O. performances of Mozart's "The Abduction from the Seraglio," in which Miss Sills will star together with a world-famous cast including George Shirley, tenor, Patricia Wise, soprano, David Hall, baritone, Ara Berberian, bass, and Stanley Broza, bass. The Tel Aviv Philharmonic Choir will participate in this semi-staged production with stage design and lighting by Arnon Adar and costumes provided by the New York City Opera. This programme will be presented as the fourth subscription concert for all series.

As there is nothing worse than a composer spurned, I hasten to answer Avraham Daus' request that we inform our readers that Siegfried Palm, the excellent cellist, who performed here during the recent German Culture Week, chose to include Daus' "The Twelfth Sonnet" for solo cello, in his repertoire. He performed the work at his recital in Tel Aviv and recorded it for Israel Broadcasting. Not having heard the work yet, I can only report that the cellist said about Daus' piece: "It is a sincere work."

★ ★ ★

FOLLOWING my report on chamber music societies up and down the country, Rehovot has informed its few subscribers that the society has terminated its activities for lack of sufficient members. My correspondent adds: "In the days when Rehovot was only a small place, it always had a crowded house for the concerts. Now that it has become an international centre of science, it can no longer find a minimum of subscribers! Would you kindly use your column to shock your readers with the truth of the matter?"

This I do, in the hope that this will not be the final decision. Looking at the calendar of events published by Yad Chaim Weizmann, I see two musical programme listed for December, so Rehovot music lovers will not be deprived of chamber music altogether. We will include details in the "Poster," as in the past.

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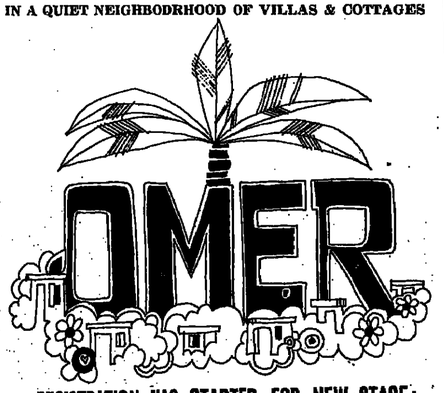

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Goals by Golda

PHILIP GILLON'S TELEREVIEW

GOLDA'S appearance on NBC television, brought to us by "Moked," had rather the same effect on me as watching Israel play an international football match: I was biting my nails in fear that she would let the opponents through, while hoping fervently that she would score a few goals for our side. On the *whole*, she performed with the verve of Mordecai Spiegler, although she has a rather disturbing habit — always had, so it is not a result of maturity — of beginning a sentence or a thought and then sticking in a parenthesis before the first idea is fully ventilated, rather like a William Faulkner novel. But it all comes right in the end.

She did miss, I think, one or two opportunities to teach the basics of American policy to that Evans of Chicago, obviously a creature of the oil lobby. When he claimed that American policy should be pro-Arab rather than pro-Israel, she took refuge in saying that he should ask his President that, instead of explaining that it can hardly suit America to have Israel destroyed, and Soviet Russia dominating the entire Mediterranean, and the Persian *Gulf*, and the Indian Ocean, and the Pacific, and the Atlantic, etc, etc. At that, the Americans don't seem to mind very much these days what Russia takes over, so perhaps she was right not to suggest an intelligible, intelligent policy analysis.

I hope that our TV boys were noting that NBC repeatedly plastered Mrs. Meir's name and title at the bottom of her picture, and did the same for the journalists on the panel. Our coyness about names goes back, I suppose, to collective ideology and the determination *not to glorify individuals* rather than the group: it certainly makes life difficult, if one is out of the room when the names flash by, and the moderator garbles his introductions.

The "Moked" discussion after Golda's performance was very *much an anti-climax, and could* easily have been dispensed with.

* * *

"THE Third Hour" had some glorious hours in the discussion of "Death in Madrid." Shaike Ben-Porat is a marvellous question-master, urbane and relaxed, always in control of his team: I much prefer his style to that of Amnon Rubinstein, who loves stirring up the Kilkenny cats. Ben-Porat keeps the argument at a calm, sophisticated level. Incidentally, the setting in which his discussions are held, an attractive lounge, must contribute to civilized behaviour, while the austere battlefield of "Boomerang" invites violence.

Stephen Spender once said that the Spanish Civil War was the last chance the world gave youth to display chivalry *a la* Sir Launcelot and Sir Galahad, as World War II involved great armies of conscripts, not volunteers. The proposition is an absurd one, but it does give a perspective to the thinking of the thirties; it was certainly exciting to see two veterans of the International Brigade, joined later by a Spaniard who had fought in Barcelona. Both Peter Frye and Shmuel Segal were excellent, as they recalled the days of the first great fight against Fascism, while Joseph Nahum, our man from Barcelona, was not of this world. The film of Franco's massacres of the defenceless people of Barcelona, Guernica, Badajoz and Madrid was savage and heart-breaking. — I hope it was seen by members of the "Franco's not such a bad guy, because he saved Jews from Hitler; after it became clear that Hitler would lose" brigade.

Eliezer Livneh, representing this kind of thinking, was just too bad to be real: I assume that he was putting on an act as an Israeli equivalent of Colonel Blimp and does not really believe the absurdities he uttered. He argued that Jews should not have fought for freedom against Fascism and Nazism instead of concentrating their energies on the fight in Israel against the Arabs and the Mandatory power, and that joining the fight of the *goyim* by entering the international brigades was misplaced Jewish idealism. These arguments were advanced, I hope, with a fat tongue in his cheek. Even from the narrow viewpoint of Jewish interests, the Jewish survivors of the Holocaust were saved by the Battle of Britain, and Alamein, and Stalingrad.

We had an encouraging postscript from an anonymous Spanish journalist: After Franco goes democracy may return to Spain, which certainly deserves a break. It was with considerable pride that I learned that so many members of the international brigades had been Jews.

* * *

THE highlight of "Not Everything Gets By" was the idea of calling Ironside in to hunt the fanatics who are persecuting the pathologists. It was artfully done, although there was a bitter twist *to the humour*. The police action in the matter, as seen on the Weekly Magazine, certainly indicates that they need Ironside or some other *deus ex machina* to help them, at the rate they are going.

The crowd's interest in the naked women in the window, whom the artist was drawing, was understandable, although it is to their credit that nobody actually saw her.

Not the least bit funny was the tourist clamouring to be raped. But the discussion about rising prices between the gangster and his moll was lovely. *Despite* its patchiness this show must go on.

* * *

THE CBS film about the poor busybody — incorrectly labelled *verite* — showed how much better films are when specially prepared for television; the direction and acting were far more effective for the small screen than those we see in films made for the cinemas. The love scene between two old codgers was rather disturbing, although I don't see why love on the screen should be reserved for youngsters.

* * *

CHURCHILL is marvellous. I crave pardon of the reader who pointed out it is an American film. And Churchill, of course, was really an American, if we apply a *halakhic* approach.

The beauticians are running amok with the hair of all announcers, including Dan Kenner; we never know what style we'll see next.

I am pleased to report that the misunderstanding between me and the Zenith Service has been satisfactorily cleared up, and the sun is now shining again from both my trusty set and the Service.

A scene from FORTUNE AND MEN'S EYES at the Cameri.

Micro-Hell

FORTUNE AND MEN'S EYES by John Herbert, at the Cameri, translated by Ehud Manor, set and costumes by Joe Karl.

JOHN Herbert's **Fortune and Men's Eyes** is more than just a realistic description of life in a prison cell; it is a study of a social system ruled by pure brutality. The micro-society consisting *of four men* has a clearly defined class system — even though a class consists of one person only — in which the strongest gets most of the spoils and the weakest is reduced to slavery. The society remains stable as long as no challenger appears; once he does, a revolution will take place, and if successful, a new ruling class will replace the *ancien regime*.

Smitty, a 17-year-old boy, is put in a prison cell where he finds three other inmates: Rocky, a tough dope peddler, pimp and man of all crimes; Queenie, a homosexual prostitute also dabbling in burglary, an alumnus of reform schools and countless jails; Mona (short for Mona Lisa), a dreamy, sensitive, effominate boy, a born victim Rocky, the embodiment of brutality, unmitigated by any moral considerations, has made a slave out of Mona, and also subordinated Queenie who manages, however, with his cunning and rich experience in prison politics, to get along well.

Makes one think

Rocky naturally proceeds to bring Smitty under his rule by subjugating him sexually (in prison society sex — of necessity of the homo variety — is both a salable commodity and a weapon) under the threat that should he not submit to him he will face the same fate as Mona who became a "public property" after he was raped by a whole gang. Smitty submits, but later, goaded by Queenie who has his own axe to grind, he successfully revolts, establishes his rule over Rocky and Queenie, and takes hapless Mona under his protection. His first order under the new regime is for Rocky and Queenie to stick their heads into the toilet bowls and keep them there until lights out.

The prison as a brutal, brutalising institution which accomplishes the opposite of its ostensible purpose — reforming criminals, has been the subject of countless newspaper exposés, movies and plays. John Herbert's play is a valuable addition to that literature as a social document (*I understand that the* play caused a government investigation into prison conditions in Canada) and also a very good play regardless of its subject. All four prisoners are interesting characters, the interaction among them makes for constant tension and frequent dramatic climaxes, the dialogue contains many sharp lines, and, most importantly, the play makes one think about the nature of human society in general.

Hillel Ne'eman directed the play with much authority, created powerful, dynamic scenes, and makes his cast work hard. It seems to me, however, that a quickening of the tempo could tighten the show; I also felt that in some of the raw scenes the director held back, whether out of natural inclination or in fear of offending the public.

Rough discovery

The show stealer is Itzhak Hiskiah, not only because his pansy mannerisms are a natural attention getter, but also because the author gave Queenie most of the good lines. He does beautifully with the latter, but he tends to lapse into facile caricature.

The discovery of the evening is Assi Hanegbi, a rough-looking young man with a coiled-spring body who plays Rocky with an uncanny degree of identification in looks and manner. I am looking forward to seeing him in a different part which could test his abilities. Alex Klaschkin in the central part of Smitty is a pleasure to watch most of the time, but towards the end of the play he does not show that toughness which would justify his victory over Rocky. Yossi Silveri is an *attractive* young actor who plays Mona rather monotonously in his weakness and sensitivity. Eitan Priver delivers a colourless performances as the guard.

Joe Karl designed a jail interior which evokes the brutality and drabness of the heroes' existance. Ehud Manor made a valiant effort at rendering in Hebrew dialogue what is almost entirely prison slang and though most of the good lines did not lose their edge, some of the expressions sound forced. Then there were lines which to me sounded quite innocent but elicited much giggling from a group of overdressed, overcoiffed boys seated behind me.

ASSES OF OURSELVES

ASSES based on Plautus, at the Haifa Municipal Theatre, directed by Michael Alfreds. Hebrew adaptation by Yitzhak Goren, music by Yossi Mar-Haim, acrobatics by Peter Roth.

IN all fairness, I should like to warn all those who abhor "perverted" plays (I borrow the adjective from Mayor Filemann of Haifa as quoted in *The Jerusalem Post*) that this is going to be a largely favourable review being written by a victim of "moral harm" (this term is borrowed from Mr. Moshe Blithental, a member of the Haifa City *Council, as also quoted in The Jerusalem Post*) caused us by all the dirty plays we have seen in a lifetime of attending the theatre.

I must confess I found the **Asses** disappointingly tame compared to other shows I have seen recently. It was an unsettling experience. Have I become so morally hardened, or was the show I saw a Bowdlerized, or Filemannized, Blithentalized version of the original production? My suspicion that the show was doctored to soothe the fevered brows of the city fathers was reinforced by the play's unusual brevity: about an hour and ten minutes.

The show, or what is left of it, is a must amusing romp in which director Michael Alfreds lets go with inspired low humour, loosely based on the venerable (some twenty-three centuries) work by that disreputable Roman Titus Maccus Plautus, who stole his plots from the Greeks (and in turn had them stolen by many Italian playwrights of a later era as well as by Molière and Shakespeare). The opening scene sets the tone: characters in sheets and horrible masks invade the stage *beating drums, clashing cymbals*, ringing bells, screaming invocations to the gods — an obvious parody of **Medea** now running at the Cameri. After a few minutes of that amusing foolishness the actors doff the sheets and remain in uniform white *galkes* (they used to call them union suits when I was young) and proceed to the real business of the evening. The plot, which is only an excuse for some funny dialogue and still funnier stage business, revolves around Meretrix, Rome's most desirable and highest paid courtesan, appropriately played by a fellow with muscular arms, a hairy chest and in need of a shave. (There are no women in the cast; all feminine parts are played by men, huge lipstick smears denoting their adopted sex.) Next to Michael Alfreds, who must have had the time of his life staging the play, the most important contributor to the evening is Peter Roth, who taught the cast acrobatics. An old circus lover, I liked these best.

I must confess, however, that midway through the evening I began to be tired of it all. Despite *all the clever twists and* turns and delightful slapstick, and the charming performances of the entire cast, the show became repetitious. A show of that kind, just like any other show, needs a hard core of context, a point of view, an aim to give it substance. The **Asses**, at least the version of it that I saw, does not have this substance. It might have been good for the Romans, but being in Haifa, why do as the Romans did?

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SHIFRIN - NAVAMAN

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BETH-ZUR

SCENE OF MACCABEAN VICTORIES

TOURING

WITH SYLVIA MANN

The Crusader tower near biblical Beth-Zur, with some local children in the foreground.

BETH-ZUR, WHERE JUDAH THE MACCABEE fought his most famous battle, is barely four kilometres north of Hebron. Marked by the conspicuous remains of a high tower called Burj es-Sur, today it boasts no more than a handful of Arab dwellings.

Easily reached by driving south from Jerusalem on the main Hebron road, you pass Bethlehem, Solomon's Pools and the entrance to Kfar Etzion. Some eight kilometres beyond Kfar Etzion and a kilometre or so before Halhul — a distance of not more than 28 kilometres in all — look out for a tall ruined structure on your right.

Parking the car at the village entrance, note first the historic spring on the other side of the highway. Known as Ein ed-Dirweh, it is the traditional Spring of Philip where, Christian folklore tells, St. Philip baptized the eunuch of the Ethiopian queen, Candace. The story is vividly told in chapter 8 of the book of Acts, in the New Testament.

Still used by the Arab peasant women of the region to fill their water jars, the spring is approached by a broad flight of steps leading down from a smooth rock clearing upon which, until a hundred years ago, vestiges of a Byzantine basilica could be found. Ancient rock-hewn tombs, evidence of thousands of years of human habitation, extend along the cliff face.

Leaving Ein ed-Dirweh, turn right into the village, where swarms of children will helpfully direct you along the rough track branching off right to the great tower. Built of massive, semi-shaped boulders, the huge, square base platform is said to be of Byzantine origin, while the upper structure — the west wall of the fort — is partly early Arab and partly Crusader. Captain C. R. Conder and Captain H. H. Kitchener, who surveyed the area in 1874, described it as having "an interior staircase and a rubble-roofed double vault." Practically none of this is left.

* * *

From the hill crest, 1,000 metres above sea level, a wide panorama opens out over the Judean hills. Of particular interest is the mound immediately to the north-west — Khirbet el Tubeika. Although Conder and Kitchener reported only "Heaps of stones" there, excavations carried out by Professor Ovid R. Sellers in 1931 and then in 1957 proved that it was the site of biblical, Hellenistic and Hasmonean Beth-zur, while the place nowadays referred to as Beth-zur dates only from the Byzantine era.

On Khirbet el Tubeika, little can be seen except for traces of walls and other stone-built fragments, but the dig of 1931 revealed early Canaanite settlement from between 3000 and 2000 B.C.E. Beth-zur then grew into an important walled town during the Hyksos period starting from about 1750 B.C.E., and continued to develop until it fell to the invading Egyptians around 1550 B.C.E. Signs of burning and destruction were found at this level, then the site was left abandoned for some 300 years.

Beth-zur re-awakened when the children of Israel entered the Promised Land, and the book of Joshua, chapter 15, verse 58, mentions "Halhul, Beth-zur, with their villages" being allotted to Judah. The first book of Chronicles, chapter 2, verse 45, refers to Ma'on, son of Shammai of the tribe of Judah, as "the father of Beth-zur."

A second layer of ashes from just previous to 1000 B.C.E. is thought to have been the result of an undocumented Philistine incursion. Soon afterwards it was restored by Rehoboam, Solomon's son, when, according to the second book of Chronicles, chapter 11, "he built cities for defence in Judah, even Bethlehem and Etam and Tekoa and Beth-zur."

Destroyed once more by Nebuchadnezzar at the beginning of the sixth century B.C.E., the city is mentioned again in the book of Nehemiah, chapter 3, verse 16, when another "Nehemiah, son of Azbuk, the ruler of the half-part of Beth-zur," helped repair Jerusalem's ramparts.

From this time Beth-zur, its name Hellenized to Bethsura, increased in size and prominence, for under the Greeks it was a vital frontier town, protecting the country against the Edomites to the south. Finds unearthed show that when the Greek ruler, Antiochus IV, governed Bethsura around the years 175 to 165 B.C.E. it was a lively spot with numerous public baths — then a form of recreation, not geared only for cleanliness! — taverns, shops of all kinds, and everything a soldier could want.

References in the first book of the Maccabees include one in chapter 4, describing how, in 165 B.C.E., the Greek general Lysias "gathered together threescore thousand choice men on foot and five thousand horsemen... they came into Idumea and pitched their tents at Bethsura and Judas met him with ten thousand men."

* * *

Judah's troops killed five thousand of Lysias' soldiers and routed his army, then he and his brothers went up to Jerusalem, cleansed the Temple, and immediately afterwards, on 25th of Kislev, re-consecrated the altar, declaring an eight-day feast of "mirth and gladness." Then they "fortified Bethsura to preserve it, that the people might have a defence against Idumea."

Another reference in the first book of Maccabees, chapter 6, tells how, two years later, the Greeks strengthened themselves for another attack, preparing "an hundred thousand footmen, and twenty thousand horsemen, and two and thirty elephants exercised in battle. These went through Idumea, and pitched against Bethsura." Eventually the town surrendered and a Greek garrison was set up there, first under Lysias, then, in 161 B.C.E. under the Greek general, Bacchides.

Beth-zur changed hands once again about the year 143 B.C.E. when, at the end of Jonathan's reign, his brother Simon the Maccabee conquered and held it. It remained in Maccabean hands from then on, but when Simon's son, John Hyrcanus, defeated and Judaized the Edomites in 125 B.C.E., Beth-zur was no longer essential. It gradually declined and drifted out of the limelight of history.

Professor Seller's excavations brought to the surface the half-forgotten town of biblical and apocryphal Beth-zur. He unearthed many artifacts — carved bone ornaments from pre-biblical, Hyksos days of 3,500 years ago; pottery sherds from many epochs; stamped jar handles, some from the time of the kings of Judah; scarabs; seals and coins, including a small silver coin dating back to the fourth century B.C.E. — all bearing witness to the rise and fall of Beth-zur across the ages.

In addition to the actual objects found, the discovery of houses constructed outside the city walls — mostly in the layers corresponding to the span between 175 to 165 B.C.E., and between 140 to 100 B.C.E. — was evidence of peace and prosperity at those times. The abundance of large and small stone baths, dyeing vats, capacious four-handled wine jars and many water storage cisterns spoke of comfort, even of luxury. To safeguard the town, the citadel on the summit of Khirbet el Tubeika had been frequently rebuilt, and warlike material was found in the form of hundreds of flint spheres, or ballisters, prepared as defence ammunition to be fired from giant catapults and sling machines.

* * *

In the early centuries of the Christian era, Beth-zur rose anew, probably because of its association with the Spring of St. Philip. It did, indeed, arise on the hill closer to Ein ed-Dirweh, while the ruins of the ancient city near by provided a convenient quarry.

Appearing on Eusebius' fourth-century gazetteer, the Onomasticon, as connected with the sacred fountain, it is also shown on the sixth-century Madaba mosaic map. Here it is marked with the name "Beth-zur," a church, a round pool, and an inscription reading "of Saint Philip. There they say was baptized Candace's eunuch."

Last to erect structures of any size on the site were the Crusaders. As a defence against the Saracens, in 1136 the Hospitallers built there the small castle of Bethsour, but with the fall of Jerusalem to Saladin fifty years later, the place was left desolate.

It has never since recovered its former position, nor is it likely to do so in the foreseeable future. However, looking beyond the few scattered homes and their lackadaisical inhabitants, you can readily conjure up the bustling frontier town and the victorious army of Judah the Maccabee recapturing Beth-zur, then pressing on to celebrate Hanukka in Jerusalem with joy and thanksgiving.

The spice of life

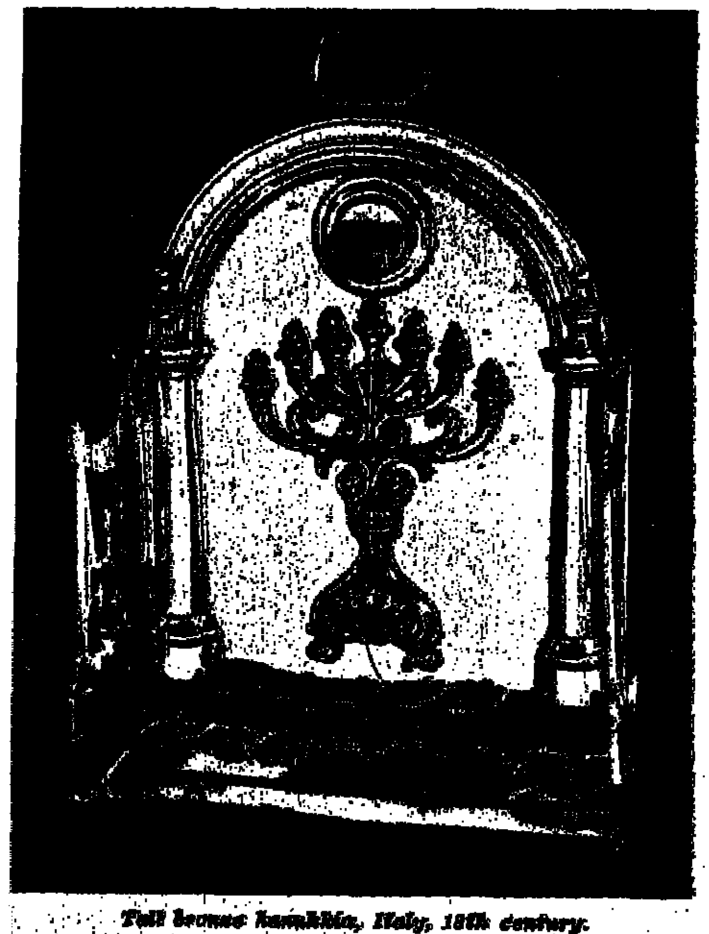
TORA AND FLORA

JOSEPH was sold by his brothers to a passing caravan of Ishmaelites who were on their way from Gilead, via the Land of Israel and Egypt, bearing with them *nechot* and *tzori* and *lot*. By a peculiar coincidence, in next week's portion these three spices are included in the present which Jacob sent to the ruler of Egypt, who unknown to him was none other than his long lost beloved son Joseph, whom he had mourned as dead (43.11).

I want this week to deal with the first of these spices, *nechot*, and to devote next week's column to *tzori*. There are in the main two different interpretations of the identity of *nechot*. One of them regards it as a general name for spices, the other as the name of a specific spice. Rashi is responsible for both. Although in the later passage he plumps categorically for the latter, basing himself on the Midrash, in the earlier passage he brings both interpretations and seems to prefer the former. "Every collection of spices is called *nechot*, but Onkelos translates it as "wax." "The former interpretation has influenced the translation of the A.V. and the JPS — "spicery," while the latter is the basis of the rendering of the New English Bible — "gum tragacanth."

The rendering of "spicery" in general is based upon the use of the word in a certain context. When Berodach Baladan, King of Babylon, sent a delegation to King Hezekiah to congratulate him on his recovery from his illness, to the subsequent consternation and dismay of the prophet Isaiah, he showed him "all the house of his precious things," and the Hebrew for the phrase translated "house of precious things" is Bet Nechot (2 K. 20.13; Is. 39.2). But what has this to do with spices? The answer is simple. It is impossible to exaggerate the fantastic value of spices in ancient and medieval times. When in 408 Alaric the Hun sacked Rome, he demanded, inter alia, 3,000 lb. of pepper as part of the ransom, and it is a historical fact that the stimulus behind the Portuguese explorers to find a sea route to India was to cash in on this lucrative trade. In fact the drop in prices came only with that discovery. In fact the immense value of spices in ancient times is clearly indicated in the Bible. Among the gifts which the Queen of Sheba brought to King Solomon were — in that order — "spices, and very much gold, and precious stones" (I Kings 10.2) and among the treasures which Hezekiah had stored in his Bet Nechot were — again in that order — "silver, gold, spices and the precious ointment" and not only so, but according to those commentators it is not the silver or gold which determined the name of the treasure house, but the spices! *L. I. RABINOWITZ*

Tall silver hanukkia, Tangier, Morocco, 1713.



Tall bronze hanukkia, Italy, 18th century.

[illegible]

by Michael J. Kaniel

KINDLING the Hanukka lamp *(hanukkia* in Hebrew; in many Sephardi communities it was just called a "Hanukka") is, as everyone knows, central to the observance of the Feast of Lights, the single *mitzva* associated with the eight-day, mid-winter festival, though devotees of *l'vivot* (latkes) and jelly doughnuts do not require any *halachic* source for their appetite for those Hanukka delicacies.

The Hanukka lamp, consisting of eight lights and a *shamash* or servitor light, which permits the use of the other eight "sacred" flames, is derived from the seven-branched Temple menora.

In order to understand the significance of the Hanukka menora, therefore, we must first examine its forerunner, the sacred seven-branched menora, whose importance we can glean from the detailed specifications for its design given in the Tora, and from its development into the most frequently used and universally recognized Jewish religious-national symbol in the ancient world.

The menora appears as a religious symbol in the remains of ancient synagogues at Beit Alpha, Jerash, Kfar Nahum (Capernaum), Peki'in, Gaza, Hamat-Tiberias, Eshtamoa, Hamam-Lif and elsewhere. It appears frequently on Jewish tombstones of ancient times and on numerous other objects such as gold, glass, coins, seals and amulets. The original menora, of pure gold, was made for the Tabernacle in the desert. In order to ensure that the sacred lamp was crafted precisely to specification, God is said to have shown Moses and Bezalel a fiery menora which was to be duplicated exactly. Thereafter, the menora was an important religious object in the First and Second Temples in Jerusalem.

When the Temple menora was destroyed by Antiochus, the Syrio-Greek tyrant whose edicts sparked the rebellion led by Mattathias and his sons, it was replaced by one put up by Judah the Maccabee, and this became one of the three most important ritual objects in the Temple of Herod. It is this menora which is depicted — some say fancifully, and not modelled on the original — on the triumphal Arch of Titus in Rome, where it is shown carried by Jewish prisoners exiled from Israel in the year 70.

Thereafter, the menora's whereabouts become indeterminable, theory and speculation intermingling with fact to place the gold Temple menora at various times in different parts of the ancient world, including the vicinity of the Valley of the Cross in Jerusalem's Rehavia district.

The meaning of the menora

IN analysing the significance of the menora as a Jewish symbol, the simple explanation is that the lamp represents knowledge, understanding and enlightenment. Standing in the Temple Sanctuary in front of the Ark of the Covenant and opposite the table with the shew bread, the menora thus provides a symbolic representation of the Jewish ideal — spiritual and intellectual understanding of the Tora as the key to a proper Jewish national life.

A careful study of biblical sources will indicate an even deeper meaning. The Hebrew words *ner* and *or*, lamp and light, often served as metaphors for life and existence, for happiness and joy in life. Conversely, "extinguishing the lamp" is used in the Scriptures as an expression for the cessation of life or of happiness.

This leads to the inevitable conclusion that the menora also represents another basic Jewish religious symbol — the tree of life, an appellation given in the Bible to the Tora itself, and that the burning bush, from which God initially addressed Moses, was in essence, a "tree of light." The lights of the menora can thus be regarded as symbolic of the light emanating from God and the Tora.

Given the relationship between the burning bush and the menora as trees of light, one cannot underestimate the important symbolic significance of the menora in the Temple Sanctuary, and the strict *halachic* prohibitions against producing exact replicas of the Temple menora become readily understandable.

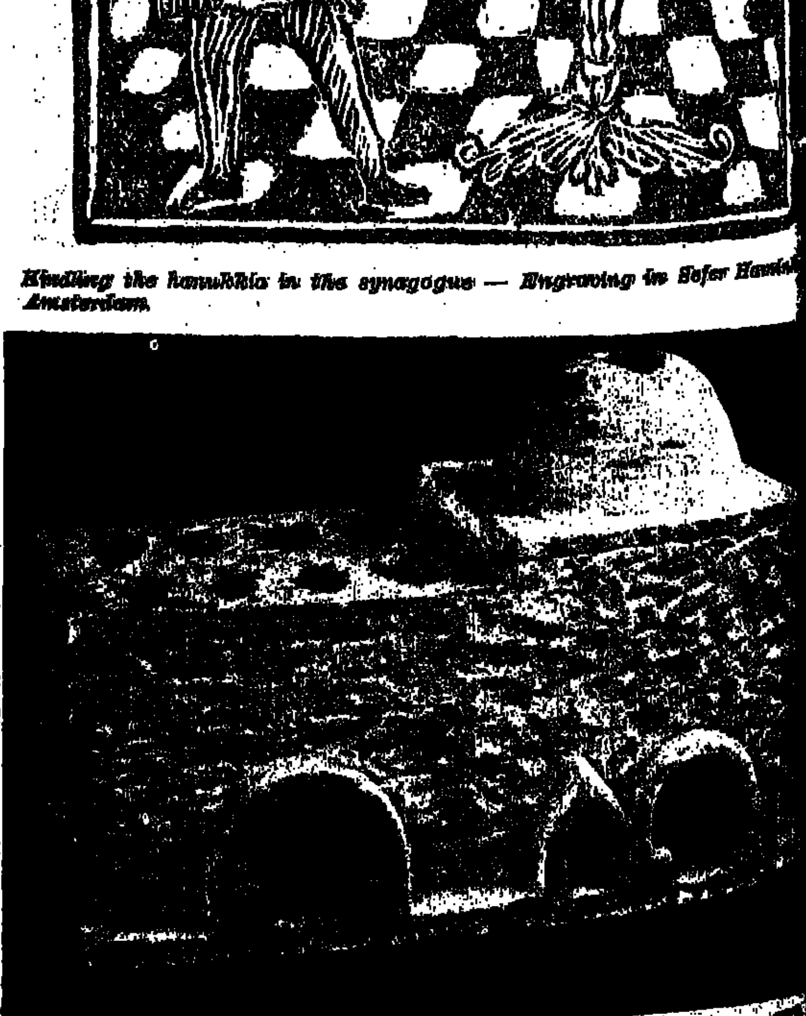
Philo and Josephus both underscore the importance in which the menora was held in late antiquity by their analysis of its meaning and significance. Both saw the seven-branched lamp as representing heaven or, more specifically, the planetary system, with the central light representing the sun, and the branches on either side planets to which the sun gives light, and one can deduce that both the philosopher and the historian saw the menora as reflecting God's light upon the universe.

Oil preferable to candles

The *hanukkia* was originally an oil lamp, and this it remained basically over the years. In the 18th and 19th centuries, the growing use of candles resulted in the gradual replacement of the Sabbath oil lamp by the candlestick in the Jewish home. The oil *hanukkia* was nevertheless retained in the majority of Jewish homes, since the original miracle commemorated was performed with olive oil, and oil was therefore considered *halachically* preferable to candles. In addi-

Three hanukkiot from the Atlas Mountains, Morocco, circa 15th-18th century.

Kindling the hanukkia in the synagogue — Engraving in Sefer Hanukka, Amsterdam.



Stone hanukkia, in the form of Rachel's Tomb at Bethlehem, Yemen, [illegible]

tion, the olive and its oil are intimately linked with the Jewish people, a relationship dating back to biblical times. Indeed, pure olive oil from the Holy Land has been sought as fuel for their *hanukkiot* by Jews all over the world throughout the ages.

In the 19th and early 20th centuries, it was the practice for Palestinian institutions to send supplies of olive oil to Jewish communities in the Diaspora — a practice later extended to candles.

The influence of local factors on Jewish ceremonial art can perhaps best be seen in the development of the *hanukkia*. The basic *halacha* required only eight lights and a *shamash*. Beginning with this premise, Jewish artisans and craftsmen were therefore free to create *hanukkiot* of every conceivable design and shape, limited only by their imagination and the material available. *Hanukkiot* reflected both the artistic styles of their surrounding cultures, and the degree of artistic achievement and creativity realized in these cultures. They also mirrored fairly faithfully the cultural level of the Jewish population at large.

The hanukkia in Italy

In Renaissance Italy, for example, the designs of *hanukkiot* demonstrated quite clearly the advanced level of artistic expression achieved by Italian artists and craftsmen during this exciting period, and also reflected the luxurious, even hedonistic, standards of living prevailing at the time.

Unfortunately, the ravages of time and the constant ebb and flow of Jewish fortunes resulted in the disappearance of virtually all these fine specimens. Almost all of the Italian *hanukkiot* of the period which are extant today are of the mass-produced cast brass or bronze variety turned out in profusion by the foundries of northern Italy in the late 15th and 16th centuries. These faithfully reflect the stylistic excesses of craftsmen of the period. Many were executed in typically baroque style, bearing on their rear walls representations of dolphins, tritons, mermaids, grotesques, masks, putti, etc.

A scene often appearing on *hanukkiot* of this period is the somewhat macabre one of Judith holding aloft in one hand the severed head of Holofernes, and in the other the sword with which she accomplished the deed. Armorial bearings of well-known families figure prominently in some of these *hanukkiot* and even coats of arms of cardinals and cardinals' hats; the latter are, presumably, expressions of gratitude for favours extended by the princes of the church.

The hanukkia in Eastern Europe

In Poland, heavy cast brass *hanukkiot* with cut-out brass backs and sides, featuring figures of rampant lions, stags or eagles were produced in large quantity in the 17th, 18th and 19th centuries. Also popular in Poland in the 18th and 19th centuries was a cast brass *hanukkia*, architectural in form; sometimes known as the "Cracow Menora" — it was supposedly modelled after the entrance to the Cracow synagogue, which was said to represent the rededication of the Temple.

In the 18th and 19th centuries there developed in Poland a style of silver *hanukkia* — it was also made in brass and silver-plated — with a solid, high rear wall, usually with rampant lions attached to the lower portion, often with adjoining cast figures of other Jewish "folk animals" — a stag, a leopard or an eagle — and, occasionally, with depictions of palm trees or other decorations. Often this *hanukkia* was surmounted by a double Polish eagle. The style became a classic, and variations continued to be made well into the 20th century, in both Eastern Europe and the United States.

An outstanding example of this *hanukkia* in silver bears twin lions rampant, a stag, an eagle and a pair of griffins, various birds amidst palm trees and foliage, all surmounted by a Tora crown.

In early 19th-century Russia a variation of this style seems to have developed in both silver and brass which, instead of using cast brass or silver plates, was done with repoussé work on the rear wall. A similar type of *hanukkia* was also made in Warsaw. Both Poland and Russia produced silver *hanukkiot* in the forms of Arks of the Law, sometimes with rear walls closely resembling Tora breastplates.

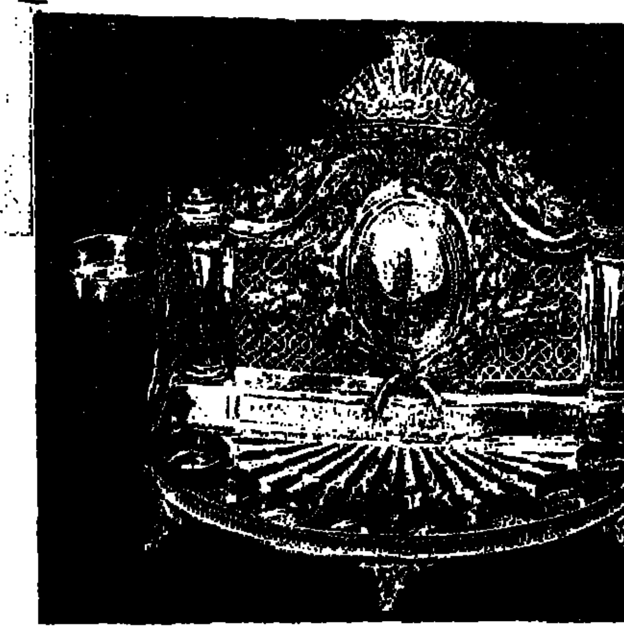
Prague and the Bohemia and Moravia areas appear to have been the sources of another *hanukkia* classic of the 17th and 18th centuries, the so-called "Ba'al-Shem-Tov Menora," named after the 18th-century founder of modern Hassidism, who was reputed to have used a *hanukkia* of this type. Made of silver, it has a rear wall and sides of filigree, the rear wall sometimes surmounted with a distinctive filigreed double eagle. Similar silver filigree *hanukkiot* were also fashioned by Jewish craftsmen in Poland and the Ukraine in the 18th and 19th centuries.

In Germany, in the late 18th century, a silver repoussé *hanukkia* was designed in Frankfurt-am-Main which was destined to become a popular classic. About [illegible] in height, the Frankfurt *hanukkia* in its most classic form rested on a base of two or [illegible] lions, and the oil containers were covered [illegible] narrow, hinged plate. At the pierced rear [illegible] stood two large lions rampant flanking an oval [illegible] bearing a nine-branched menora resembling [illegible] of life — a symbol which appears on a number of German *hanukkiot* of the period — the whole surmounted by a Tora crown. This style, which was made by non-Jewish Frankfurt silversmiths, was successfully reproduced in Berlin and elswhere in Germany in the late 18th and early 19th centuries.

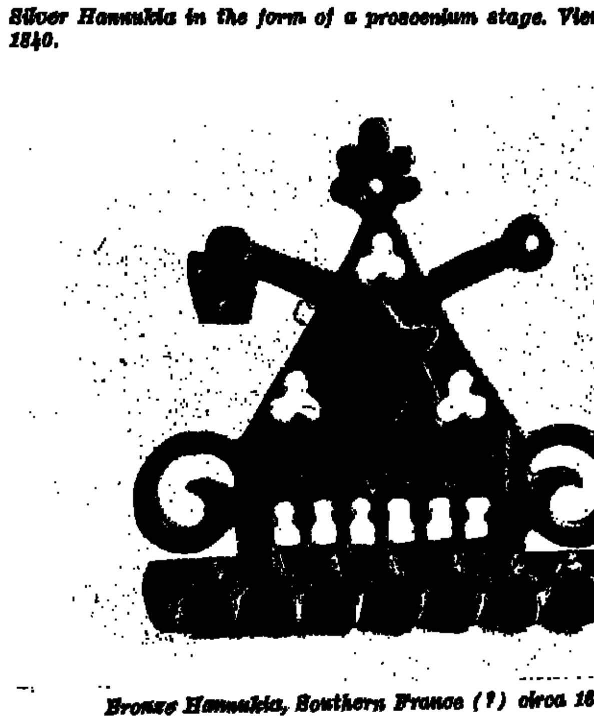
One not uncommon type of *hanukkia* of this period featured figures of Moses and Aaron and of various warriors, possibly representing Judah the Maccabee and his brothers. A silver *hanukkia* which became popular in 19th- and 20th-century Germany had oil fonts in the form of eight cast open-mouthed silver lions of Judah. A style somewhat similar to this was also created in Poland in the 19th century. In the region of Horb, in Germany, a distinctive style of pewter *hanukkia* developed, featuring cherubs supporting the rear wall, and tiny buckets in the front for oil.

In 19th-century Vienna, wealthy Jews commissioned silversmiths to design stately *hanukkiot* reflecting the culture and the milieu. One resembles a semi-circular proscenium stage in a Vienna opera house.

Popular in 17th- and 18th-century Holland was a repoussé brass *hanukkia* with a pierced rear wall decorated with a combination of vases, flowers, circles, grapes and hearts.



Silver Hanukkia in the form of a proscenium stage. Vienna, circa 1840.



Bronze Hanukkia, Southern France (?) circa 1800.

Silver hanukkia, Italy, 18th century.

Silver filigree hanukkia, Eastern Europe (Bohemia-Moravia?) 18th century. All the above are from the Michael Kaniel Collection, Jerusalem.

The hanukkia in Morocco

In Morocco, where the *hanukkia* was the most widely-used Jewish ritual object after the Sabbath candlesticks, three distinctive styles of *hanukkiot* developed over the years in the three primary Jewish cultures of the country. In the heart of Morocco, in such areas as Fez, Meknes and Sefrou, a *hanukkia* very popular during the past three centuries was made of cast brass, with a pierced, embossed back featuring arabesque mihrab arches, with birds perched on branches at the sides. Pierced silver versions of this *hanukkia*, similar in character to the cast brass one, were made in the 19th and 20th centuries. Both styles have been reproduced in Israel in large quantities and given an "antique" look.

In Northern — formerly Spanish — Morocco, the main centres of which were Tangier and Tetuan, where many descendants of Spanish Jewish exiles settled after the expulsion in 1492, unusually attractive silver *hanukkiot* were designed, which clearly reflected both Spanish and Moorish influence.

The third type of Moroccan *hanukkia*, that of the Atlas Mountain Jews, is made of stone, and contains three hollowed-out containers for oil, feeding the nine openings with wicks.

The hanukkia in Asia Minor

It is in Baghdad that we find several examples of *hanukkiot* featuring the motiff of the *hamsa*, which some Jews justified because they applied to it a symbolic association with the Pentateuch. Also popular in Baghdad was an unusual circular candelabrum-type of silver *hanukkia* which, with a minor adjustment, could be converted for suspension from the wall. The candelabrum-type offered the additional advantage that it could also be used as a Sabbath lamp. One finds similar circular and semi-circular style *hanukkiot* in India, the concept having been brought to the Asian sub-continent by Iraqi Jews who settled in India in the 18th and 19th centuries.

In some parts of North Africa a small brass *hanukkia* was used, with a pierced triangular wall back, but with only four containers for oil, each with twin openings for wicks. In Salonica — and, at one point, also in Jerusalem — a popular *hanukkia* was in the form of a triangle, with the eight lights forming the base and the *shamash* the apex of the triangle.

In Jerba, the island off the coast of Tunisia, the *hanukkia* remained suspended on the doorpost opposite the *mezuza* until Purim, when it was ceremonially removed.

Most of the *hanukkiot* described above can be generally categorized as "bench-type" *hanukkiot*, a denominator common to all being their overall resemblance to benches, containing, as they do, backs, seats and legs, a design well suited for placing the *hanukkia* on a window sill, or suspending it from a wall in the home.

The Hanukka candelabrum

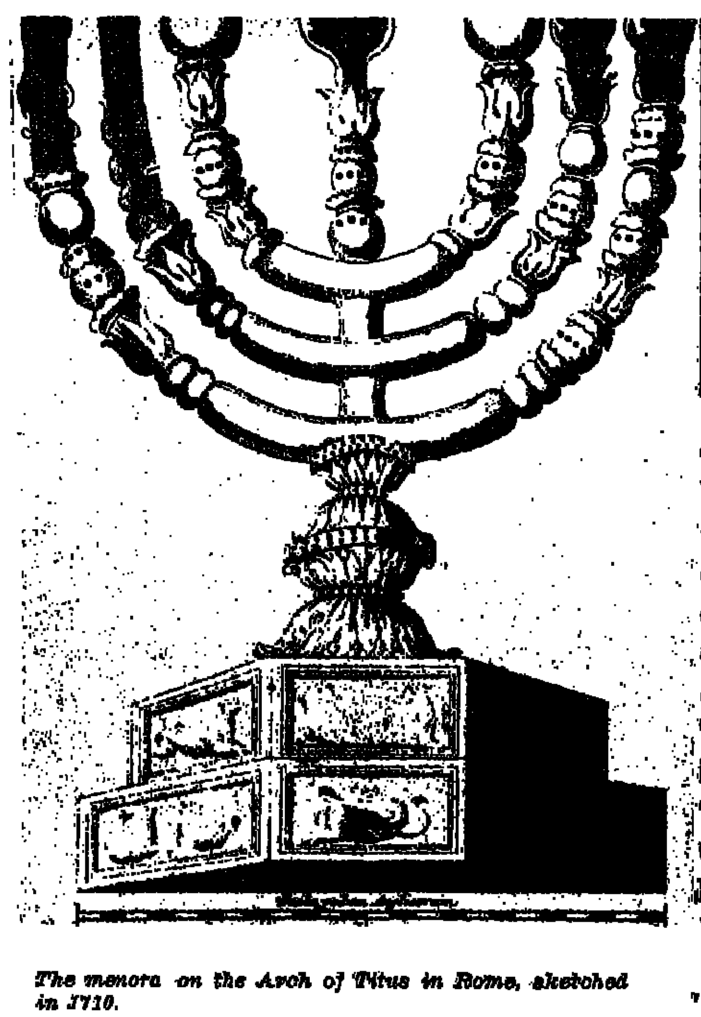
The introduction of a public *hanukkia* lamp-lighting ceremony in the synagogue necessitated an entirely different type of *hanukkia*. It is unclear exactly when this essentially home ritual was introduced into the synagogue. The purposes of the additional ceremony are clear: it was a means of illustrating to the public the proper manner of kindling the Hanukka lights; travellers who would not be able to kindle their own lights would be able to participate in the ceremony; and it was a means of further "publicizing" the miracle of Hanukka.

We do know that the custom of kindling the Hanukka lights in the synagogue goes back to at least the 13th century. By that time the custom was well known, and was criticized on the grounds that the ceremony belonged in the home only and not in the synagogue. By the late 14th and early 15th centuries there was some discussion about which wall in the synagogue should be used for the *hanukkia*.

By the 16th century both Rabbi Joseph Caro and Rabbi Moshe Isserles agreed to the synagogue ceremony, but "the Rama" emphasized that the home ceremony was the essential one and that anyone witnessing the synagogue ceremony is not thereby excused from the obligation to kindle the Hanukka lamp himself.

In Israel today, especially in Jerusalem, the Hanukka lights are often kindled in the open, just outside the door of the home. The *hanukkia* is placed in a box-like glass container to protect it from the wind. Since the establishment of the State of Israel, large electric *hanukkiot* are kindled on top of major public buildings and kibbutz water towers.

Lights appear on Mount Zion and on other high places, to proclaim once again, after two millenia, how "the strong were delivered into the hands of the weak, the many into the hands of the few."



The menora on the Arch of Titus in Rome, sketched in 1710.

THE TREE OF LIGHT

What are the origin and significance of the menora (candelabrum) — the central ritual object in the eight-day Hanukka celebration, emblem of the State of Israel? One explanation is offered in "The Tree of Light: A study of the Menorah" by L. Yarden (London, East and West Library, 162 pp. £3·75). The menora also features prominently in an illustrated historical study of the Jews of Rome, "Roma Ebraica," photographs by Henryk and Ard Geller, text by Ruth Liliana Geller (Rome, Art International, 161 pp., 8,500 lire). GEOFFREY WIGODER reviews both books.

Almond in blossom — nature's prototype for the menora?

THE menora (candelabrum) has been throughout the ages the most characteristic Jewish symbol (the Shield of David, now so widely used, became a specifically Jewish symbol only in recent centuries). "The Tree of Light" is an account of the history of the menora followed by the exposition of a theory concerning its origins and significance.

In Jewish tradition, we first hear of the menora when God commands Moses to instruct Bezalel to make, *inter alia*, a seven-branched lampstand (Exodus 31), also giving him details about how it should be made (Exodus 25:31-40):

"...Its cups, its capitals, and its flowers shall be of one piece with it... three cups made like almonds, each with capital and flower on one branch and three cups made like almonds, each with capital and flower on the other branch... and on the lampstand itself four cups made like almonds with their capitals and flowers."

Fate unknown

The fate of the first menora made in the Wilderness for the Tabernacle is unknown. Solomon had 10 candelabra in the Temple he built. Nebuchadnezzar took away the Temple vessels to Babylon, and among those subsequently restored by Cyrus, there is no mention of the menora. The menora in the Second Temple was, therefore, presumably a new one, and this was carried off by Antiochus Epiphanes. A replacement was made on the orders of Judah the Maccabee, but this one — constructed out of iron spearheads — was replaced in Herod's time by a golden one. It is uncertain whether the menora carried off by the Romans and depicted on the Arch of Titus in Rome was, in fact, this central one, which may have been hidden or destroyed. Josephus notes that after the destruction of the Temple, one of the priests handed over to Titus "two lampstands similar to those deposited in the sanctuary." Whatever the Romans took was placed in the Temple of Peace in Rome. It is assumed that the Jerusalem vessels were taken to Carthage after the sack of Rome in 455, and that Belisarius took the "treasures of the Jews" to Constantinople in 533. Their ultimate fate is not known and has given rise to many legends.

Meanwhile, the menora had become the best-known Jewish symbol. It is found in synagogues, on graves, on lamps, and scratched as a graffito in hundreds of places. It was the symbol in Eretz Yisrael (an outstanding example from Second-Temple times was recently discovered by Professor Nahman Avigad in the Jewish Quarter in the Old City of Jerusalem) and throughout the Jewish Diaspora from Spain to Kai-Feng Fu in China. In earlier times, it was also sometimes used by the Christians, often combined with a cross.

The question of the origin of the menora has exercised modern scholars. There are two main schools: The mythical-symbolical and the rational-archaeological. The author of this study, L. Yarden — a research scholar in History of Religions at the University of Uppsala (Sweden) — is an ardent advocate of the former approach, which has been propounded in the past by Goodenough and Widengren (the latter, also of Uppsala.) This links the menora with the Tree of Life, so widespread in Near Eastern (and other) mythology. Closely akin is an even older myth of a World Tree, usually at the centre of the earth with its root in the underworld and its crown in Heaven. In Mesopotamian mythology, the divine tree grew in Paradise at the source of the water of life (this of course, is relevant to study of the Garden of Eden tradition). In the Near East, the temple came to represent the deity's heavenly dwelling and the temple grove was the development of the sacred tree.

Sacred trees

Yarden's next step is to reproduce certain depictions of sacred trees in ancient allied cultures in which the trees are depicted as seven-branched. Then, he writes, the tree began to be stylized and the divine tree also became a burning tree (cf. the burning bush), a tree of light, and a cosmic tree. From here, he asserts, it is but a step to a lampstand. The menora, according to this approach, evolved in the same way — perhaps influenced by the struggle against the tree cult.

The other would at first sight appear much less far-fetched. Excavations in this part of the world from about the 17th century B.C.E. have turned up many lamps in the form of bowls with seven spouts for inserting wicks. Already some of these lamp bowls have a stand which makes them into a candelabrum (a seven-spouted one was unearthed at Taanach). Once these were stylized, it would be a natural step for the number of spouts to be seven in view of the special significance attached to this number. Professor Salo Baron has written that the seven-branched candelabrum "undoubtedly always was a purely Jewish symbol. Modern excavations have shown that it its essential form it was found in Palestine during the early Iron Age and not afterwards, which disproves its supposed Babylonian or Persian origin" ("Social and Religious History of the Jews," II, 12).

Sacral symbolism

The latter approach would appear to be more down to earth (literally). But it leaves unexplained the above-quoted detailed commandment concerning the decoration of the candelabrum. Why does the Bible go to such pains to list the flower design and the almond-shaped cups? Yarden finds a profound sacral symbolism in the connection of the almond tree with the menora. He notes that Aaron's rod bore almonds and that the almond was the ideal image of life and resurrection — the first harbinger in this part of the world of the spring after the sleep of the winter. He suggests that its archaic, probably Semitic, name Amygdala (still its botancial term) may derive from "Em Gedola" — "Great Mother." He links it with the other word for almond, "luz," which was another name of the place (Bethel) where God revealed himself to Jacob. In later tradition "luz" is the name given to the indestructible bone of the spine which, it was believed, will serve as the nucleus for bodily resurrection in the Messianic Era. Inasmuch as the Biblically prescribed decorations of the menora have never been satisfactorily explained, the theory deserves serious consideration.

Apart from Yarden's essay, this book contains a comprehensive collection of 230 illustrations depicting representations of menorot, together with other material related to Yarden's thesis — some of it related only remotely, but all of it admirably photographed. This section constitutes a delightful history of the menora in pictures.

* * *

THE menora is, inevitably, prominently featured in the art book on Jewish Rome — from the Arch of Titus, from the catacombs, from ancient Ostia, and elsewhere. This book contains 72 full-page photographs of places and objects of Jewish interest in Rome.

The Jewish community of Rome is the oldest in Europe and one of the most ancient with a continuous history in the world. It has a long, varied and distinguished history, marked by an ambivalent attitude on the part of the Popes who, while usually hostile and often promoting discriminatory legislation, continued to protect Jewish residence and worship in Rome. It was thus one of the few places from which Jews were not expelled (except during the brief Nazi suzerainty).

The first part of the book (whose text is printed in parallel English and Italian pages) is devoted to a competent survey of the history of the Jews of Rome (unfortunately marred by the quality of the English translation). A map pinpointing the various sites for the visitor would have been useful — but, in general, the book is a handy record and souvenir of Jewish Rome.

Books in Review

Pages 22-23

Edited by Moshe Kohn

The 'Sacred Mushroom' and the Jewish Problem

THE CHOSEN PEOPLE by John M. Allegro. London, Hodder and Stoughton. 285 pp. £3.

THE subtitle of this book is "A Study of Jewish History from the time of the Exile until the Revolt of Bar Kochba." This was a crucial period in the religious and cultural history of the Jewish people, and any new appraisal is always welcome for the light it may shed on this period — about most of which we have little information. Our expectations are further aroused when we are told that it is now possible to view the development of Essenism, Zealotism and Christianity in a wider and very much more satisfactory perspective. But apart from isolated and cryptic references (except perhaps when dealing with the Zealots) to the "Sacred Mushroom," the hallucipatory and aphrodisiac drug obtained from some fungus, which the author notoriously discovered and revealed to the unsuspecting and still dubious world a little while ago, there is really nothing new in this book.

Notwithstanding the claim in the blurb that he has written a well-documented book which examines afresh a key period — actually no references are given to the literature, but the usual kind of bibliography is appended — what we have here is the traditional political history, drawing extensively on Josephus, the reading of which has by now become rather tedious.

I wonder what historians a thousand years hence will make, for example, of the remains of the smokestack of Reading IV. What phallic symbolism will they find in what is a purely functional structure and what myths will they weave about the protest it has evoked? Some future "scholar" may well write, in the terms of Allegro (with the necessary modifications), that it "was always held in awe by the ancients, not least because of the strange manner of its conception... and its speedy expansion... in the form of the human phallus, erecting under sexual impulse... Furthermore, it was known that if (allowed to proliferate) the poisons contained (in the smoke) would give the subject a variety of strange sensations, ranging from wild euphoria and hallucinations, to a raging passion of sex and blood-lust. We can now trace to the use of this (construction) the wild ravings attributed to the worshippers."

And so on.

Worse than this — the story for what it is worth is punctuated by snide remarks about the Chosen People, the Jewish master race and the myth of racial purity.

PETER ELMAN

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Israel-Soviet honeymoon

SHLIHUT BEMOSKVA: Yerah Dvash Ushnoht Za'am. שליחות במוסקבה: ירח דבש ושנות זעם (Mission in Moscow: Honeymoon and Years of Fury) by Mordechai Namir. Preface by Golda Meir. Tel Aviv, Am Oved. 386 pp. Illustrated.

Reviewed by Julian Meltzer

MORDECHAI NAMIR

LATE in September, 1948, little more than four months after the State of Israel was proclaimed, Israel's first envoy to the Soviet Union, Minister Golda Meyerson (Meir), appeared with the entire Legation staff at the Sukkot service in Moscow's Choral Synagogue. Thousands jammed the narrow streets around the building, and Mrs. Meir was mobbed by ecstatic young Jews, few of whom were religious.

That incredible scene, three decades after the Revolution, became an annual event. Year after year a growing number of Jewish youths have assembled outside the synagogue on Simhat Tora and given public vent to their deepest feelings, in growing defiance of Soviet officialdom.

The in-depth story of those years, the brief "honeymoon" between Israel and the Soviet Union and the subsequent "years of fury" which reached their apogee in the martyrdom of Russian Jewry, is told with full documentation — some of it revealed for the first time — by Mordechai Namir, then Nemirovsky, who was Counsellor to Mrs. Meir and her successor as Minister. He served in Moscow from the autumn of 1948 until the early months of 1950, when he was recalled to Israel to become successively Histadrut Secretary-General, Knesset Member, Labour Minister and Mayor of Tel Aviv.

In this book, Mr. Namir draws heavily upon Foreign Ministry files and quotes extensively from his reports to then Foreign Minister Moshe Sharett and their correspondence. The factual narration is interwoven with anecdotes and reports of meetings and talks with high Soviet officials, including Andrei Vyshinki, Valerian Zorin and Andrei Gromyko, and a remarkable colloquy with Mrs. Pauline Molotov, wife of the Soviet Foreign Minister, a Jewess who spoke fluent Lithuanian Yiddish. She was Commissar for Fish and then for the Cosmetics Industry, and Mr. Namir quotes the saying popular in Moscow that she made fish smell like perfume and cosmetics like fish.

Mr. Namir gives glimpses of the social life of the diplomatic corps, which was strictly confined to a radius of 80 kilometres around Moscow, official receptions and journeys inside Russia where permitted. He records encounters with individual Russian Jews who came out more and more boldly into the open after their initially furtive calls; negotiations with the authorities when the Soviets were still friendly to Israel and the first tentative efforts were made to promote Jewish emigration to Israel: here there is an account of how closely Mr. Namir came to arranging an interview with Josef Stalin after laborious exploration of the possibilities.

The most interesting chapters are those in which Mr. Namir tells of the earliest measures leading up to the Stalin-directed banning of Yiddish and Jewish culture and its practitioners. He lists 1,000 names of Jewish writers, educators, artists, stage-directors and others of the intelligentsia who were liquidated, stigmatized or denounced — probably the first such detailed publication in the west.

Sovietologists will find absorbing interest in Mr. Namir's attempt to explain why the Soviet Union voted for the U.N. partition resolution 24 years ago and its haste to recognize Israel on May 14, 1948 — actually ahead of the *de facto* recognition by the U.S. It was evident that the Soviet Union pinned major hopes on Israel as an emergent anti-colonialist (read anti-West) force and as a Russian satellite in the Middle East, and it was the frustration of these hopes that caused Moscow to turn to the Arab Capitals.

Perhaps the book's most moving section tells of how Mr. Namir managed after long months of search to find his aged mother, whom he had not seen for 25 years, since leaving Russia. It was only a few weeks before completing his tour of duty and returning home that they were reunited. She had deliberately abstained from coming out of her obscurity to contact him — though she knew all the time that he was Israel's envoy in Moscow — for fear of harming his career. Arrangements were made for her to join him in Israel, but she died before she could leave.

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Dissent in the Soviet Union

What is the nature of the different forms of dissent and protest in the Soviet Union in recent years and who are the protagonists? This is discussed by Dr. SHIMON REDLICH, Lecturer in Modern History at the University of the Negev, in reviewing:

IN QUEST OF JUSTICE: Protest and Dissent in the Soviet Union Today. Edited by Abraham Brumberg. London, Pall Mall Press. 477 pp. £3.50.

RELIGION AND THE SOVIET STATE: A Dilemma of Power. Edited by Max Hayward and William C. Fletcher. London, Pall Mall Press, for the Centre de Recherches et d'Etude des Institutions Religieuses. 200 pp. £2.75.

STALIN'S death in 1953 and the Twentieth Party Congress in 1956 were a kind of turning point in Soviet history, and although some of the basic tenets of totalitarianism remain in force, certain changes in various spheres of Soviet life have become apparent. The two books under review set out to discuss one such change, that of dissent. Now dissent and protest are by no means entirely new in Soviet Russia. But their present nature and their appearance after the long period of Stalinist terror and suppression make them unique. There is a basic difficulty in defining the quality and essence of this dissent: do its various forms and expressions add up to a movement, or are they only scattered, virtually unrelated phenomena?

Abraham Brumberg, a longtime analyst of the Soviet scene argues that in spite of the heterogeneity, the lack of organization and the absence of concrete guides to political action, the various forms of protest in the Soviet Union should be regarded as a special and novel type of dissent movement. Its goals, to be sure, vary, including demands for intellectual and cultural freedom, for national and international rights, and for freedom of religious worship. Yet all of them are inspired, according to Brumberg, by an overriding concern for justice and liberty. The bulk of Brumberg's book consists of *samizdat* documents, most of them arranged in topical order and prefaced by a number of related essays.

Trials emphasized

The emphasis is clearly on the trials against liberal intellectuals which took place in the years 1967-1968. Professor Sidney Monas argues in his essay that the chain reaction of trial-protest-trial was precipitated by the Siniavsky-Daniel trial in 1966. Although the argument about the significance of the Siniavsky-Daniel affair as a turning point in the launching of repressions against liberal-minded intellectuals cannot be refuted, one should remember that it was already in the winter of 1962-63 that the somewhat lenient policies toward the intellectuals were sharply curbed by Nikita Khrushchev. Prof. Monas, in trying to define the specialness of the dissenting Soviet writers, differentiates between the "engineers" and the "martyrs." Whereas the former voice their criticism within the context of Communist ideology and demand a return to the "true" Marxist norms which had been distorted, the latter undertake the painful and painstaking task of revealing reality as it is and of de-ideologizing their everyday experience. Prof. Monas believes that the "martyrs" are the true revolutionaries, since only those able to recreate the world within themselves are capable of changing it externally. Here one immediately thinks of Yevgeni Yevtushenko, on the one hand, and Alexander Solzhenitsyn, on the other.

The case of national dissent in contemporary Russia is reflected in the documentary sections on the Ukrainians and the Tatars. Demands voiced by the Ukrainians during the last 10 years have ranged from those for literary freedom to the right of Ukraine's secession from the Union of Soviet Republics. The provincial character of the Ukraine obviously made arrests and trials easier for the regime. Thus, although in the years 1965-66 only about 100 dissenting Ukrainian intellectuals were arrested, the repercussions inside the Soviet Union and in the West were considerably weaker than those which followed events in Moscow and Leningrad.

Of special interest to the Jewish reader is a speech by Ivan Dzyuba, one of the arrested Ukrainian intellectuals, delivered on the 25th anniversary of the Babi Yar massacre at the site of the tragedy. Dzyuba urged the Ukrainians to condemn anti-Semitism and the Jews to condemn anti-Ukrainian feelings.

The documents on the Crimean Tatars stress the individual and national injustice done to this Soviet ethnic minority, which was forcibly deported from the Crimea during World War II (on the grounds of collaboration with the Nazis), lost almost a half of its number, and was never allowed to return to its native republic.

A most serious gap in the chapters dealing with national dissent is the omission of its Jewish aspect. There is very scanty information here on the Jewish national renaissance, which has been steadily gaining momentum all over the Soviet Union in recent years, especially since 1967, to the point where it seems to surpass in scope and intensity all the other national protest movements. There is a basic difference in this respect between the Ukrainians, the Tatars and the Jews. The former, living in their homelands demand primarily improvements of their status and rights within the Soviet Union. The dissenting Soviet Jews, on the other hand, convinced that the authorities aim at their ultimate assimilation and disappearance as Jews, are preoccupied with one goal: the right to leave for the Jewish homeland, Israel.

* * *

RELIGIOUS ferment is reflected in a number of documents in Brumberg's collection and analysed by several authors in the book edited by Hayward and Fletcher. Peter Reddaway, in his prefatory essay to the documentary section on religion in the Soviet Union, maintains that the emergence of a vast protest literature in the sphere of religion can be distinctly traced to Khrushchev's anti-religious campaign launched in the late 1960s. A crucial problem, according to Reddaway, is that of the convergence of religious and intellectual dissent. He indicates that the two forms of dissent have moved towards each other, both in the nature of the demands and in terms of the protagonists — albeit in rare instances.

George L. Kline, in his essay on "Religious Ferment Among Soviet Intellectuals," probes deeper into this question. His impression is that the religiously oriented ferment among the intellectuals centers around a number of themes such as the revolt against science and technology, the "transformation" of the world by man through religious and spiritual means, and the uniqueness of human existence. There is also a significant difference between Moscow and Leningrad. In Moscow it is fashionable to cultivate ties with simple Orthodox priests (this movement, curiously, being led by some Jewish intellectuals); in Leningrad the search is more on the academic intellectual level.

In this connection it is interesting to mention Zvi Gitelman's conclusion about the future of Judaism in the Soviet Union. He says:

"The thousands who dance in the street near the synagogue on the holiday of Simhat Torah do so because they are Jewish, not because they are religious."

Bohdan R. Bociurkiw, in his study on "Church-State Relations in the USSR," reaches the logical conclusion that the fate of the church and religion generally in Soviet Russia will depend heavily on the future of the larger liberal intellectual current. His optimism as to the loosening-up of the totalitarian structure as a whole seems quite premature.

The crucial question remains that of the regime's reaction to the various kinds of dissent. The experience of the last few years indicates that the Soviet leadership is fully aware of this dilemma. It continues to search for solutions which will ensure considerable control without returning to the old Stalinist forms of repression. One such possibility is the notorious utterly inhumane method of "mental treatment."

AT TEL AVIV UNIVERSITY:

Three Cornerstones Laid As Expansion Continues

By E. RON

TEL AVIV. — Cornerstones were laid for three new buildings at Tel Aviv University recently, as part of an extensive construction programme that is rapidly enlarging the facilities in Ramat Aviv.

When the programme is completed, the University will have a capacity of 18,000 students. This year's student body numbers 14,000, an increase of 12% over the previous year.

The cornerstones were laid for:

- ★ The Chaim Rosenberg School of Jewish Studies. The ceremony was held in the presence of the Interior Minister, Dr. Joseph Burg.
- ★ The David J. Light Library of Engineering and Exact Sciences. This will be the first building in the University's new Technological Centre.
- ★ The Morrison Administration Building, which is being financed by the Jack and Michael Morrison Charitable Foundation of Great Britain.

Pavillon Francais (French Student Hostel), which will help alleviate the acute shortage of housing for students, was dedicated last month. A 60-man delegation from France flew to Israel for the dedication. The group included M. Louis Bazerque, the former mayor of Toulouse. The Ambassador of France, M.F. Hure, attended the ceremony.

Four other buildings, now under construction, will be completed during the 1972-73 academic year. These are the Medical School Building, the United Kingdom Building of Life Sciences, the Argentine-Wertheim Building of Life Sciences, and the House of World Jewish Communities.

(Communicated)

Readers' Literary Letters

Rosenzweig and Zionism

To The Jerusalem Post Literary Editor

Sir, — I read with interest Alan Unterman's discussion of the English edition of Franz Rosenzweig's "Star of Redemption" (your issue of September 17) and Eric Lucas' letter (your issue of October 15) concerning Dr. Unterman's references to Rosenzweig's alleged anti-Zionism. In this connection, I think it worthwhile to note what Dr. Nahum N. Glatzer, Rosenzweig's biographer, wrote in an article, "Theory and Practice," in the 1955 "Annual" of the Central Conference of American Rabbis. Dr. Glatzer wrote, *inter alia:*

"Being at home in Judaism allowed Rosenzweig to modify some extreme positions which he had taken in his 'Star of Redemption.' Messianism, e.g., so deeply Jewish a thought and so capable of assuming various meanings and shades of meanings, is largely overlooked in the 'Star.' Its place is taken by a concept of eternity; the anticipation of eternity in time, the experience of the eternal in the fleeting moment is equalized by Rosenzweig with redemption. As compared with this concept of redemption, Messianism would be a veiling of the vision of eternity; would be only a striving for fulfilment of national hopes. Messianism thus would be a progenitor of nationalism which, Rosenzweig felt, is but an early and no longer valid stage of Judaism. His anti-nationalism (any nationalism) expressed itself in his underplaying of Messianism and an over-emphasis of a meta-historical religious existence culminating in an eternity-filled redemption.

FRANZ ROSENZWEIG

Accepts Messianism

"This radical stand which Rosenzweig takes in his 'Star' appears significantly changed in his 'Judah ha-Levi.' Without renouncing his view of redemption as transcending history and without abandoning his critical attitude to nationalist egotism, Rosenzweig accepts Messianism as a historically justified view in Judaism; even the pseudo-messianic outbreaks in Jewish history find their rightful place as labour pains before the emergence of the true Messiah. Realizing that the messianic hope was at times able to arouse the deepest and finest sentiments in Judaism and keep alive a belief in an ultimate correction of mankind and a homecoming of Israel, Rosenzweig no longer could replace Messianism with a better, purer theory.

"Hand in hand with this change of mind (and of heart) came a change in Rosenzweig's attitude to Zionism. In the first period of his life as a Jew, a period characterized by the 'Star,' Rosenzweig saw in Zionism an assimilatory movement aiming at normalcy and conformity to the ways of all nations. This seemed to him a renunciation of the special character of Judaism which had developed mainly in the dispersion.

"The change came when Rosenzweig progressed from theory to practice, from the 'Star of Redemption' to the '*Lehrhaus*.' Once this decisive step 'into life' was taken, things appeared in a different light. Reconsidering Zionism, he saw that people very much concerned with the great teachings of Judaism became Zionists, that much of perennial Jewish socio-religious idealism went into the building of Palestinian settlements, that the speakers of and writers in the Hebrew language revived much of the meaningful contents hidden in the Hebrew word... Rosenzweig did not become a Zionist but he was able to include Zionism in his concept of a Judaism that forever must seek expression in earthly forms, in secular manifestations unafraid of the crises and possibly tragic side-effects, of a way through history.

"The *Lehraus,* the *Beth Hamidrash,* and what it stood for in Rosenzweig's life and thought, is not the place into which a Jew piously and sentimentally withdraws but where, facing the sources of his being, he re-examines his actions, revaluates his plans and commitments and regains strength for the next things to be done."

KATHARINE S. FALK

Jerusalem

Isaac Halevi

To The Jerusalem Post Literary Editor

Sir, — My letter on Isaac Halevi (your issue of November 26) appears as if the printer's devil got at it. Halevi wrote no commentaries to Rashi Tosafot or Maimonides, and I did not say he did. I merely said that Halevi deviated from their views — unpardonable impudence in the eyes of the exclusively yeshiva-educated — and that my grandfather took him to task for it, and that that would probably explain why Halevi has found no favour in the yeshiva world of today in spite of his being a militant champion of Orthodoxy.

ARYEH NEWMAN

Jerusalem

Maybe next year

ACCORDING to the publisher, Frederic Raphael's 1971 novel, WHO WERE YOU WITH LAST NIGHT? (London, Jonathan Cape, 183 pp., £1.50), is "a completely new departure." This presumably means that Raphael has moved from impressing middle-brows with his "arty" style to the pretentious non-mystery of the latest venture. The protagonist, a type disposed of by John Osborne about 15 years ago, prattles on to himself ceaselessly and self-pityingly, ending up unthrillingly trapped with his mistress by a puritanical maniac, who supposedly has us caring about whether he will "do in" Our Hero in the name of Marital Fidelity or not. One gathers that there is even some decade-old existentialism involved. The author has an excellent ear for dialogue and its rhythms, but as before falls down when forced to add some content to his ramblings. Maybe next year.

CURTIS ARNSON

ON SALE IN LEADING BOOKSTORES IL3.

Robert Friend's New Book of Poems

The Practice of Absence

Reviewed NOW in "The Jerusalem Post," Prof. Ruth Nevo said of Mr. Friend: "he writes ... with power, a wry knowledge and compassion." And Prof. Daleski in his "Post" review of SALT GIFTS commented: "Wit is the machine he triumphantly files; polish, precision, a verve controlled by the exercise of a critical tact are the evident signs of his technical mastery."

Studies in Africanology

HODGKIN'S BIRTHDAY BOOK • POVERTY OF POLITICAL SCIENCE • CRITICAL VIEW OF CONVENTIONAL WISDOM

AFRICAN PERSPECTIVES: Papers in the History, Politics and Economics of Africa Presented to Thomas Hodgkin, edited by Christopher Allen and R.W. Johnson. Cambridge University Press. 439 pp. $17.50.

Reviewed by Susan A. Gitelson

HOW much influence can a great teacher have in his lifetime? One indication is the range and depth of contributions to a *Festschrift* published in his honour. It is then that students and others who have been impressed by a scholar's ideas and methodological approach can show best, through their own work, what they have absorbed from their teacher.

Thomas Hodgkin, a renowned Oxford don, has been celebrated in just such a way on the occasion of his 60th birthday in the volume under review — edited by two former students of his. The title and subtitle both suit the man who has followed a vision of his own in examining a continent generally unfamiliar to most people of his generation, and one of whose greatest contributions is the lesson that it is impossible to study any major aspect of a region without taking into consideration the other aspects. One cannot, for example, understand the nature of economic policy without investigating the politics of resource allocation.

Prof. Hodgkin came to Africa through Eretz Yisrael. He was born at Oxford into a Quaker family with a long tradition of scholarly achievements. Originally interested in philosophy and archaeology, he joined a dig in Jericho in 1934. A few years later he returned to this country as a Mandatory civil servant, but soon his objections to the Mandatory Government's attitude to the Arabs in the 1936-1939 riots led him to resign.

Prof. Hodgkin has been a teacher at many institutions, including Oxford and the formative stages of the university colleges of Nigeria, the Gold Coast (now Ghana) and Sudan. He also engaged in research for extensive periods, often as a freelance journalist in West Africa, during which he was able to observe directly many newly discovered historical sites and dramatic political developments such as growing anti-colonialism and emerging nationalist movements. His wisdom about, and sympathy for, Africans brought him invitations to participate in their academic life and particularly to become the first Director of the Ghanaian Institute of African Studies. All this brought him into contact with many African students and political leaders who have actively shaped political and economic life in various parts of the continent. Evidence of the great diversity of his interests appears in the titles of his own books and articles, listed at the end of this volume, and by the papers of others pursuing these and similar themes.

Islam in W. Africa

The historical section is devoted to two major problems which have engaged Prof. Hodgkin's attention: first, the influence of Islam in West Africa. The variety and depth of the articles testify to the increasing availability of historical sources including both written documents and oral traditions. They also indicate the wide perspective Prof. Hodgkin himself has advocated in exploring state-building and economic-development efforts even in earlier periods.

The second major historical section is called "Colonial Misfortune and Religious Response." It deals with the nature of religious reforms and renewals, as well as the formation of new sects and movements, in response to great external pressures. Here, again, it would be erroneous to view these movements in terms of religion alone, for example. For many of them — though they took religious forms and were led by Messiah-like *mahdis* — were the predecessors of subsequent nationalist movements. The book contains examples from Algeria, Ghana, Senegal, Zambia and even Jamaica. Many more examples might have been brought, such as those in late-19th-century Sudan and early-20th-century Congo and Nyasaland, and even present-day South Africa. It would also be interesting to compare these events with the rise of Shabtai Zvi and other false Messiahs, the appearance of the Ba'al Shem Tov in the aftermath of the Chmielnitzki massacres and other disruptive events in Jewish life in 17th- and 18th-century Poland, some of which were important factors in the rise of political Zionism in our time.

The essays on political and economic perspectives in the second part of the book deal with both basic questions of approach and specific applications of various theories. These — for the scholar, at least — are probably the most provocative essays in the book. First, Prof. David Apter, of Yale University, criticizes his political science colleagues for limiting themselves to the description of specific phenomena instead of seeking to devise general theories and criteria for research to help them overcome "the basic intellectual poverty of political science as a discipline." Towards this end, he suggests, they should return to Marx. The standards he suggests include identification of an ongoing process — for Marx, capitalism, for Apter, modernization, the use of abstract modes of thought rather than purely descriptive ones, so as to be able to link quantitative and qualitative variables and thus establish hypotheses; and the insistence on the moral dimension of politics.

Political economy

Reginald Green, an American economist who is Chief Adviser to the Tanzanian Treasury, calls for the resurrection of the concept of "political economy" to overcome the artificial separation of politics and economics, especially in dealing with questions of aid, investment and trade policy. He and Dr. Ann Seidman, an American teaching at Dar es Sala'am University, examine Ghana, the Ivory Coast, Kenya and Tanzania critically from the point of view of political economy, discussing what they consider to be the often deleterious effects of external influences upon the possibility of African states becoming economically and politically self-reliant. The other essay in this section, on "The Social Stratification of a Neo-Colonial Economy: Western Nigeria," by Gavin Williams, encounters difficulties because it tries to apply the concept of Marxian class struggle, based on 19th-century European urban-industrial proletariat, to a very different rural and urban situation.

Among the common features of these articles is the moral concern with questions of social and racial equality and the difficulties caused by extremes of economic opportunities. This can offer us insights into some of the major problems currently facing Israel. There are many differences in the two situations, to be sure, but we may gain some understanding of our own situation from this examination of the disruptive effects of the rise of a privileged elite, and of the dangers of overdependence by a small state upon one or more great powers as the major sources of foreign aid and investments.

Political change

The final section offers case studies of political change, based largely on the question Prof. Hodgkin himself asked in his "African Political Parties": "How did the various parties come into being?" Different authors offer answers based on specific experiences in the Portuguese territories of Angola, Mozambique and Portuguese Guinea, and in the Ivory Coast and Guinea. The writers reflect Prof. Hodgkin's emphasis on the telling effects of social and economic changes on political processes. They are particularly concerned, furthermore, to point out the danger of over-general concepts, such as nation-building, modernization, mass parties and charisma, which may obscure actual policies and events. (This view is opposed to that of Apter, who uses these very terms extensively in his "Ghana in Transition" and "The Politics of Modernization.") The writers in this section try to demonstrate the desirability of studies of local politics to determine the reality of particular processes and events. Undoubtedly the greatest initial need is for a number of precise empirical studies from which a knowledgeable synthesis could then be made.

The book as a whole provides a "critical evaluative view" of certain established interpretations and conventional wisdom, as the book jacket claims. It cannot, however, hope as well to "provide an introduction in depth to the whole field of African studies." This is better done through reading a basic comprehensive volume rather than a batch of papers on specific themes. Still, the collection as a whole does offer a sustained viewpoint and some thought-provoking materials. It also illuminates the possible influence of an inspiring teacher: a person who is equally comfortable in general theory and in specific empirical investigations and a human being who is able to reach his students on both the intellectual and the personal levels.

Dr. Gitelson is Lecturer in the Hebrew University's Departments of International Relations and African Studies.

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Suicide — a more mysterious subject than murder

THE SAVAGE GOD: A Study of Suicide by A. Alvarez. London. Weidenfeld and Nicolson. £3.25.

Reviewed by Maurice Richardson

THIS book is principally a literary study but takes plenty of account of sociology and psychology. It begins with a tribute to Sylvia Plath, the American poet who gassed herself in 1963, and ends with a description of Alvarez's own attempt, a serious and uncomfortable one, in 1961. In between are considerations of changing attitudes from the Middle Ages to the 20th century and individual cases of sufferers, whether suicides or death wishers, such as Donne, Cowper, Chatterton, Rene Crevel...

What a mysterious subject this is, far more mysterious than murder. It is difficult to find a really satisfying answer to any of one's questions. Why, for instance, in contrast to the Greeks, did the Christian Church regard suicide as the most mortal of sins? The close connection between suicide and martyrdom must be of some significance here.

And why was suicide so savagely punished for so long? Not too long ago failed suicides in many countries were being given prison sentences and suicide was a crime. In some it was a capital offence. Alvarez tells a horrific story of a Londoner who was apprehended soon after he had cut his throat. He was bandaged up and sentenced to be hanged but special precautions had to be taken to make sure the cut throat would not open and interfere with the strangulation process.

(In the Jewish community, suicides are traditionally not buried in the main part of the cemetery.)

Fear of epidemic?

Was official disapproval so strong because to kill oneself was to usurp the privilege of the Almighty and his terrestrial agents? Was there perhaps a fear of suicide becoming epidemic? You might thing, so fierce was the condemnation, that it was but a step from suicide to genocide and that the death wish was infectious.

The psychoanalytical view, with which Alvarez is very familiar, may help to explain a little here. Today, in most cases, suicide — apart from rational suicides due to hopeless circumstances such as extreme pain — is regarded as the terminal symptom of depression. And depression, according to Freud, is due to an attack by one part of the self on the other. The aura of aggression that invests the depressive accounts for his unpopularity. As first formulated by Freud suicide was the murder of the ego by the super-ego. Complications set in with the theory that the murdered victim inside the self could be an incorporated parental object. (A *reductio ad absurdum* of the concept of suicide as masked murder was attempted by an American detective story writer: a case of multiple personality hanged herself and the detective had to discover which self had murdered which.)

There is no doubt about the determined savagery that accompanies some suicides. The weirdest case of all, recorded by Romilly Fedden in his historical survey, "Suicide" (1938), is that of a young man, of Italian peasant parentage, a frustrated shoemaker turned priest; he crucified himself more than once. His last attempt entailed an astonishing combination of mechanical ingenuity and masochistic perseverance. It would have succeeded completely, had not the gigantic cross to which he had nailed himself overbalanced and fallen half out of his bedroom window.

The 20th-century trend, however, seems to be away from violent masochism with more use of drugs and gas and less of razors, nooses and painful poisons. This suggests a reversion to classical Greek attitudes. Also, as Alvarez says, the painless suicide is more magical. It makes the prospect of a cruise, whether into the Void for a cosmic merger or back to the womb for a new chromosomal deal, seem faintly less improbable. And it helps to allay that claustrophobic anxiety, like the fear of being buried alive, lest one's last moment will be prolonged into an eternity.

Popular fallacies are legion: the most important one is that those who try to commit suicide and fail never try again, and that those who talk about it never do it. It is surprising how many people who should know better still subscribe to this. The attempt at suicide is often a signal for help, but it is always a danger signal. Sylvia Plath, often so preoccupied with death in her poetry, is a case in point here. Alvarez thinks that her first attempt, which was a failure, may have been meant to succeed, and that her second, which succeeded, may have been meant to fail. It could be so. The role of the accidental in suicides is so often an unknown quantity. All kinds of contradictions arise. The deepest states of depression, retardation amounting to paralysis may occur, whereas suicide demands a sizeable quantum of action. The Victorians would have called Sylvia Plath a "suicidal maniac."

Non-statistical field

But this is one of those non-statistical fields where every individual is unique. Biography, rather than case history, is what is needed. The clinical approach can be restricting especially when applied to poets. Alvarez is good about this. He refrains from pinning psychiatric labels on his literary examples and is careful to distinguish between the backgrounds to different types of death obsession, whether a 17th-century believer or a 20th-century nihilist.

I find his account of his own episode a little disappointing. He is inclined to be very severe with himself and refuses to indulge in that perfectly natural much-maligned exercise — self-pity. He tries to be as objective as possible, but consideration for other people's feelings imposes reticence at critical points. Also it happened at Christmas and his recollections before the attempt were clouded by Christmas drinking. In retrospect, he describes it in much the same terms as those in which Buddhist mystics describe the nadir of despair which comes before enlightenment, egolessness and the abandonment of the pleasure principle.

His final conclusion, in which, after having discriminated so carefully throughout the book, he lumps all forms of suicide together as "beyond social or psychic prophylaxis," may seem a return to darkest pessimism but it is the pessimism of the stoic. *(Observer)*

NOTICE TO OUR READERS IN RAMAT SHAUL & KIRYAT SPRINTZAK

The "JERUSALEM POST" is available from now on at "Kiosk Philip,"
29, Derech Tsarfat, opposite the Tsarchan, Haifa.

JEWISH CRIMINAL LAW

ANCIENT ISRAEL'S CRIMINAL LAW by Anthony Phillips. London, Basil Blackwell. 218 pp. £3.

Reviewed by Peter Elman

MODERN critical Bible scholarship shows a marked tendency to move away from the extreme position of the Wellhausen school and to become more moderate in its surgery of sentences and words and their often arbitrary attribution to one or other period of ancient Jewish history, all according to the predilections of the critic concerned. There is little likelihood that this movement will ever approach anywhere near the traditional Jewish interpretation. Each starts out from different and irreconcilable premises on which neither can yield. The present book is a good example of the modern school of critical Bible study.

Defining crime in good positivist fashion as a breach of an obligation imposed by law which is felt to endanger the community and punishable in its name without regard to the individual who may have suffered injury, the writer turns to consider the Decalogue, which he regards as the core of Jewish criminal law.

The Ten Commandments are central to the life of the community and display an inner unity which distinguish them from all other legal enactments in the Pentateuch. The latter, while expanding and interpreting the Decalogue, do not in fact add any new crimes. The natural division of the Ten Commandments into five concerned with the Jewish People's relations with God and five with inter-personal relations — a division which the Talmudic Sages already observed and elaborated upon — is held to be deliberately chosen. Upon the destruction of Jerusalem by the Babylonians, the critics hold, this "Mosaic Covenant" came to an end and was replaced by the "Priestly Legislation."

An analysis of the Decalogue, Phillips urges, shows that it is related in form to Hittite Suzerainty treaties in which the vassal bound himself to absolute obedience to his lord. Such treaties appear to have been widespread in the Near East at about the time of the Exodus. On the evidence, the Decalogue must be associated with the Exodus and attributed to Moses whose historical existence is never put in doubt. This is very close to the approach of Cassuto.

The Covenant

In the result, Jewry, while not thought of as descended from one ancestor, was welded into one people by the Covenant with God. The Decalogue, embodying the common submission to God, is therefore seen as having determined the national character, irrespective of earlier racial or political bonds:

"From its inception the Covenant community was a mixed sacral union of which any person... could become a member, provided (he) complied with the covenant stipulations."

It is noteworthy that throughout its history the Jewish People adhered to this principle and, as was amply shown in at least two of the reasoned judgments delivered in the Shalit case recently, this refutes out of hand the misconceived and pernicious comparison made between the Jewish concept of "chosenness" and modern racial theories.

In the light of all this, Phillips establishes that, contrary to the usual view, there exists in Biblical law a distinct difference between criminal law and the law of torts, though they are closely associated. The background of the first is religious and unique to the Jewish People, that of the second is secular, freely incorporating foreign material. A breach of the first involved the whole community, and this explains its active participation by representation or otherwise in the punishment of the criminal, where such punishment was not left to divine exaction. Sanction of a breach of the second was left to the injured party, the penal damages that were exceptionally payable (as in theft, regarded as a purely civil matter) were not part of the criminal law, as they are not in modern legal systems.

Since marriage was in those days within the community and foreign marriage did not present a problem, the absence of any prohibition in the Decalogue of the latter becomes explicable. The creation of the monarchy and the Jewish People's entry into international affairs, however, made it necessary to legislate against this phenomenon.

Commandments considered

A similar development, it is argued, occurred with the question of slaves. Initially, no legislation was required, since slaves would not have been found in the community. Those who "gathered at Sinai made freedom from slavery the basis of their covenant with Yahweh (Exodus 20:2), and instituted the sabbath to remind them of this." This is very reminiscent of rabbinical exegesis. Subsequent economic and international events made slavery a matter requiring regulation. The same is true of the resident alien (the *ger*). A similar historical explanation is given of the evolution of the administration of justice from the elders who sat at the gate of the town to the appointment of "professional" judges by Yehoshafat.

Most of the book is taken up with a consideration of each Commandment in turn, explaining its application and elaboration by incidents taken from elsewhere in the Bible. A great wealth of "critical" learning is displayed. At times there are flashes of insight which make one wonder whether the author is not also acquainted with the Rabbinical literature, although there are no direct references. One or two examples will illustrate the author's approach.

With regard to the second Commandment, there is a very interesting discussion about whom "the graven image" refers to. Is it to Yahweh or to the other gods mentioned in the first Commandment? Phillips opts for the first view and gives the following reason. "It would have been meaningless to state in a code concerned to establish the exclusive covenant relationship between Yahweh and Israel, that the latter should not make any heathen images." And indeed, archaeological excavations have not as yet revealed any male human figures at Israelite religious sites.

The Sabbath

Dealing with the fourth Commandment, Phillips gives reasons for dissociating the Jewish Sabbath from the Akkadian *shabattu,* which are almost identical with those already suggested by Cassuto. The Exodus 20:8-11 version of the Decalogue uses *"zachor"* זכור (translated here as the gerundial "remembering" and not the imperative "remember"), while the Deuteronomy 5:12-15 version uses *"shamor"* שמור "being careful" and not "observe") and also connects it with slavery in Egypt and the Exodus. The addition, it may be noted, occurs in both versions along with the first Commandment. Obviously it is intended to give added emphasis in each instance. The traditional view also recognizes this and attributes the addition to the desire to stress the practical observance of the Sabbath. Phillips comes almost to the same view, although "naturally" he dates the variation to Exilic times, when encouragement of observance of the Sabbath became necessary.

Phillips also has a chapter on the so-called Book of the Covenant (Exodus 20:22-23:33) which, while not a unity, is a systematic collection of laws reflecting, in his view, a particular moment of history, the Davidic period, if one understands him properly, although he is careful to note that that does not mean that the contents are also Davidic.

Studying Sefardi Jewry

OTZAR YEHUDEI SFARAD LEHEKER TOLDOT YEHUDEI SFARAD VETARB אוצר יהודי־ספרד לחקר תולדות יהודי ספרד ותרבותם (A Treasury of Studies on the History and Culture of Sefardi Jewry) Vols. XI-XII. Edited by Isaac R. Molho, Jerusalem.

Reviewed by Yosef Tobi

THE "Otzar Yehudei Sfarad" has been published annually since 1959 under the editorship of Isaac R. Molho. It has one section in Hebrew and a second in Spanish or French. It contains research papers, studies of Sefardi personalities and congregations, and literary and other news.

The present volume has four articles dealing with Jewish poetry. Yehudit Dishon discusses the *maqama* (rhymed prose) of the "Minhat Yehuda," written by Yehuda Ibn Shabtai in Spain at the end of the 12th century. That masterpiece opened the literary controversy over the inclusion of women in Hebrew literature, a controversy which continued until the 17th century in Italy. The writer analyses the work, comparing it with similar *maqama* of Yehuda Al-Harizi in the "Tahkemoni." She finds that various motifs used by Ibn Shabtai in his work originated in Arabic literature.

The second article on poetry is by Professor Shraga Abramson and deals with some expressions and idioms in Medieval Hebrew poetry and liturgy. This is followed by an article by A.M. Haberman on manuscripts and epistles by Kalonymos ben Kalonymos and Abraham Habedershi, two famous Jewish poets who lived in Provence during the 13th and 14th centuries. In the last article Moshe Attias discusses the different versions of a romance which was very popular among the Sefardi Jewish communities in the Orient and North Africa.

The editor contributes a short biography of the celebrated Jewish physician Amato Lusitano, whose parents were Marranos, and who after his return to Judaism lived in Greece and Italy. There are also short biographies of Yosef Uziel, David She'altiel and the Spanish romancero scholar Ramon Menendez Pidal.

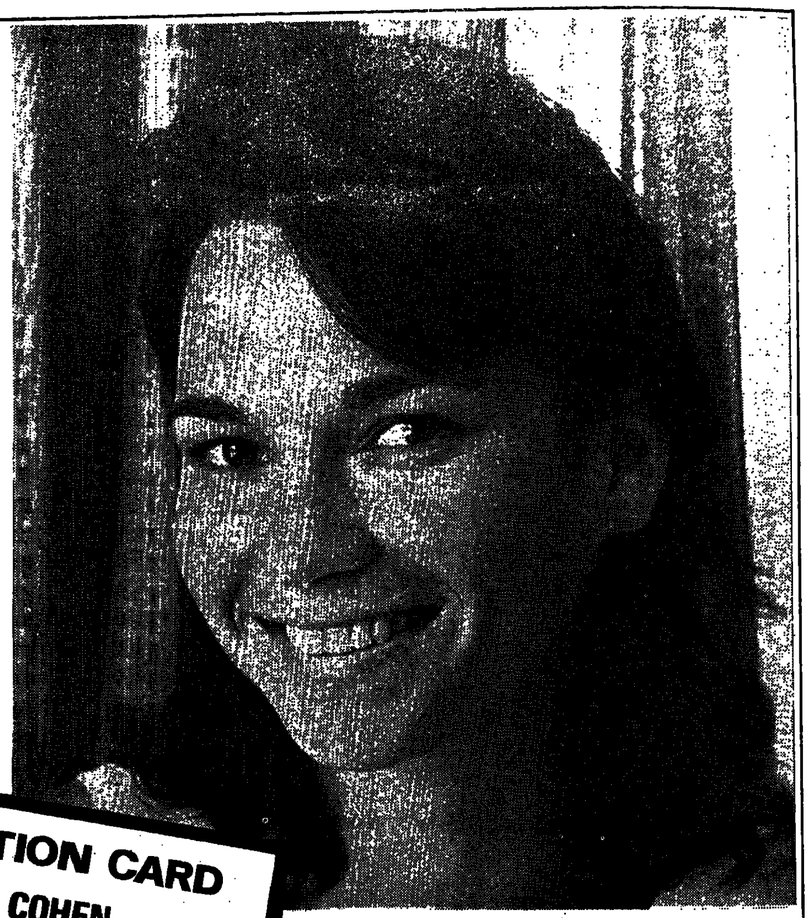
The Spanish section brings interesting information about the revival of the Jewish community of Madrid and the establishment of a synagogue there — the first after the expulsion of the Jews in 1492. Jose Millas Vallicrosa contributes a brief survey of the Jews in Barcelona.

The volume closes with an index (in Spanish) of all articles which appeared in issues I to X.

CORRECTION

Dr. Stéphane Moses, author of the article on Walter Benjamin in last week's Literary Section, is Senior Lecturer in Comparative Literature at the Hebrew University, and not as erroneously reported here.

YAHDAV 1971



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Shimon Dahan, born in Morocco, now lives in Dimona, is studying economics and statistics.

Avraham Gamliel, was born in Yemen, now lives in Rosh Haayin, studying sociology.

Nissim Ben Salmon was born in Morocco, lives in Maalot and is now studying mathematics.

SECOND CHANCE at the CENTRE

By Lea Levavi
Jerusalem Post Reporter

OVER 90 per cent of the students who have completed the Hebrew University's Pre-Academic Centre's courses, which bring those needing it up to university requirements, have entered local universities. All but 5 per cent have graduated — a dropout rate far lower than the average. Seventeen have even achieved the remarkable: acceptance at Israeli medical schools. Others were accepted at such selective faculties as pharmacy, social work, mathematics, and agriculture.

During the past eight years over a thousand young Israelis — and another thousand new immigrants — have had their "second chance" at the Centre. What is now a large and varied programme — with 800 students this academic year — started modestly in 1963, at the army's initiative, with 45 selected soldiers from Oriental backgrounds. While still in the army, they spent their last year of service at courses designed to bring them up to matriculation level.

In 1968, the project expanded to include soldiers after their discharge, with young men (and women) selected for training at Bar-Ilan University as well as the Hebrew University. The Centre was also opened to new immigrants, and even Japanese students and a Greek-Orthodox priest. Special arrangements also help candidates who want to study at the Technion in Haifa.

Some courses are designed to raise matriculation grades, or to give science and maths help to pupils wanting to go from a humanities high school background to the natural sciences. (Some development town high schools are simply not equipped to give adequate science courses.) The social science preparatory course emphasizes mathematics, while the course for students interested in humanities stresses English, and gives general introduction to fields to be studied, with courses in Hebrew composition. Similar projects are now run at other higher institutions here (Tel Aviv University, Beersheba University, the Technology Institute at Holon).

"We see these courses as a function directly connected with the defence of the country — because our resources are human, and their numbers are few."
— Arie Fink, Director of the Rehabilitation Department, Ministry of Defence

"If youngsters do not learn properly in high school, this may well be because the school was poor or the home environment problematical. We must give them a second chance."
— Mrs. Yael Arieli, Director of the Hebrew University's Pre-Academic Centre

"We are happy to inform you that your 'adopted' student, whose family immigrated from Persia and whose father is a labourer, is doing well in his second year of studies in mathematics and philosophy."
— from a letter sent by Yeruham Goldman, General Secretary of the Hebrew University Alumni Association

The army still sends 45 soldiers to the course each year, picked from about 400 candidates. Hundreds more are anxious to enter after their discharge. Twice a year they line up at the Tel Aviv offices of the Ministry of Defence's Rehabilitation Department, where they are given guidance as to fields of study and their claims to financial help are evaluated. I was present during one of these "interview" days recently, and listened to Mrs. Yael Arieli (wife of Hebrew University Professor Dr. Yehoshua Arieli) handle the seemingly endless flow of questions and problems with patience and understanding.

I also heard about the Hebrew University Alumni Association's impressive "adoption" plan for discharged soldiers, from the Association's General Secretary, Mr. Yeruham Goldman, which helps support students once they are regularly enrolled at the University.

* * *

"IF my son doesn't get into university, he will manage somehow. But if a boy's father is a labourer, he knows he must either get through university, or else follow in the family footsteps. There is no middle road," Mrs. Arieli said to me when we met in her Jerusalem office a few days after the "screening" in Tel Aviv, where the lines were so long there was no time for my own questions.

Her philosophy is clear and simple: "We all know schools in development towns are not always good, and many homes cannot give children what they need to succeed at school. I just cannot close the door in anyone's face. I'd rather accept a few pupils who perhaps won't make it, instead of telling them in advance they cannot try."

Anyone who has completed 12 years' study and taken most of his matriculation exams is accepted, provided he really wants to learn. Regulations say applicants can be missing (or have failed) only one exam. But Mrs. Arieli accepts pupils with two exams missing, if they promise to prepare for one on their own. Each September, a special matriculation class (whose members later join the regular preparatory course starting in December or February) starts for those missing two exams. This year, Mrs. Arieli accepted matriculation-class candidates with as many as five missing matriculation tests.

* * *

ARMY service is an experience which makes many young people — who perhaps never would have otherwise considered it — want higher education. A member of Mr. Fink's staff in the Veterans' Guidance Unit (of the Rehabilitation Department in the Ministry of Defence) describes a meeting recently with a Bar-Ilan student. "The student said to me, 'Maybe you don't remember me, but I was in the first course for discharged soldiers, in 1968. Now I'm finishing my B.A. in Social Work.' The young man, whose family immigrated from Persia, lives in Pardess Hanna, and that is where he will be employed as a social worker."

Lives are thus changed by the experience at the Centre. But it all starts with a long file of applicants, boys and girls waiting on benches insisting that their turn is next, secretaries rushing about looking for files and matriculation certificates which applicants claim they sent but which, at the moment, cannot be found.

A scene from this process: Mrs. Arieli glances at the list and calls in a boy named Dov. In comes a girl. (Girls make up about a third of the Centre's students.)

"You aren't Dov, are you?"
"No. I'm Dalia."
"Where is Dov?"
"I don't know."

No point wasting time: Dalia took Dov's turn. Mrs. Arieli takes the routine questions: Name, address, father's name, mother's name, father's birthplace... And grades on the matriculation certificate. Mostly 8s, a 5 in English, maths missing. Now follows a long dialogue about which course Dalia can enter — February or December — and whether she can study English on her own, which she firmly believes.

"It will be too much," says Mrs. Arieli, with patient persuasion. "Why not get rid of one headache first, and then start in February with a freer mind?" Dalia finally agrees.

The "Admissions Committee" — Mrs. Arieli and a Defence Ministry representative — decides how much financial help, if any, each student will get. The family's gross income is divided by the number of dependents: children under 18, those over 18 who are students, and parents. If gross income is under IL200 a month per person, the student pays no tuition. If the gross per capita income is between IL200 and IL400 a month, the students pays 50 per cent, or IL700 for the seven-month course. This decision is left to Mrs. Arieli who, as in everything else, is as lenient as possible. Then the Defence Ministry representative — who generally goes along with Mrs. Arieli's decision — decides whether the Ministry will pay for room in the dormitories (IL75 monthly) and a

(Continued on next page)

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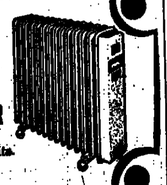

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SECOND CHANCE

(Continued from previous page)

ly living allowance ranging from IL50 to IL150 monthly.

"The fifty pounds a month will just cover your travelling expenses, especially if you want to go home once a month," Mrs. Arieli warned one boy from Kiryat Shmona. Working is out of the question, though Mrs. Arieli supposes some try despite the heavy study load and repeated warnings that working may mean failure.

Rachel, unlike most of the other applicants, is one of only two children and her younger sister is in high school. Her father, who had come from Rumania, decided to return, leaving his Israeli-born wife and daughters here. Rachel's matriculation certificate is full, but her grades are low. She wants to study medicine, despite her humanities background in high school and her 6 in maths.

Rachel's interview is interrupted by many requests, including ones from the admissions committees of Tel Aviv University and the Technion requesting that Mrs. Arieli also see their candidates. Between these, she warns Rachel about the great difficulties at medical school, and finally arrives at the question *of financial help. Rachel's mother* earns IL1,215 a month gross — IL405 per person, or just enough to require full tuition payment.

"But that isn't fair. Why do you look at gross and not net? My mother can't give me that much money..." Rachel was on the verge of tears.

"That's why we have a committee," Mrs. Arieli reassured her. "If we just followed the written rule we could take all the information off a questionnaire and send you a notice of the results. But you can talk and we can listen..."

In the end, Mrs. Arieli gave her a 25 per cent scholarship and the Defence Ministry representative agreed to pay dormitory fees.

* * *

OF the 107 discharged soldiers interviewed for the December preparatory course, 100 will receive at least 50 per cent scholarships at the Centre — an average ratio among Mrs. Arieli's students, three-quarters of whom come from Oriental backgrounds. But they will continue to need financial help at the University, and the Hebrew University's young Alumni Association (the first in Israel) has an "adoption" plan for discharged soldiers.

Alumni are divided into "adoption units" each of which pays the tuition of at least one "adopted" student. The number of people in a unit can range from one or two to perhaps 10, depending on how much each member is able to give. Some units prefer to "adopt" a student of a given background, Yeruham Goldman, secretary of the Alumni Association, explained, when I met him in his Jerusalem office — for instance, an adoption unit in Beersheba wanted to adopt a student from that town; a religious group sometimes prefers a religious student; and some "adoption units," organized along professional lines, want to help train someone entering the same field.

"But lawyers prefer to adopt boys who want to be scientists. They tell me jokingly that it's because they don't want to help train their future competitors," said Mr. Goldman. Members of the adoption unit receive letters from and about the "adopted" student through the university, which gives out the scholarships. But it is the Association's policy not to arrange meetings between the student and his patrons to avoid making the recipients uncomfortable.

Some enthusiastic alumni have spread the idea to Rotary and other service clubs. A Jewish Rotary member in a small South African town began sending several hundred pounds a month. Mr. Goldman convinced the donor to let him establish a special fund for his contributions which will guarantee at least two scholarships a year even if the contributions should stop.

"We would of course love to interest more foreign contributors so we can give more scholarships."

Since the programme began about 65 scholarships have been given; 14 two years ago, 21 last year, and over 30 this year. An "adoption unit" supports adopted students' studies for the three years of undergraduate work. The funds, turned over to the university, are used to cover tuition fees.

The class of soldier-students of 1971.

Immigrants are integrated into the preparatory classes with the Israeli students depending on their level in Hebrew. Many of them, like their Israeli counterparts, need help in English and maths and may, depending on their countries of origin, need general precollege training. This year, American students left the Centre to enter the university's new two-year college for American students, where Hebrew and Jewish studies are combined with basic courses (offered in English) in the student's chosen field. Though Mrs. Arieli has no direct contact with this new college, and only tangential contact even with the immigrants at the Pre-academic Centre, she believes the new college framework will be extended to other students.

"Immigrants and Israelis are not always in the same classes because of Hebrew. But they do get together for social events, tours and *just milling around during recess.* There have even been some marriages between them."

The Centre started another novel experiment last month when 53 pupils, high school graduates, entered a "pre-academic reserve" preparatory course. On the recommendation of their high school principals, they were deferred from military service for one year to take the course. If they are accepted into the universities of their choice (25 of them want to study at the Technion) their call-up will be delayed until they finish their studies.

Margaret Mead wins prize

DR. Margaret Mead, the American anthropologist, is the first woman to receive the Kalinga Prize, awarded for popularizing science. It was presented by the Director-General of UNESCO, Mr. Rene Maheu, at a ceremony last week at the Organization's Paris headquarters.

Dr. Mead was unanimously nominated by a three-man selection jury made up of Professor Mogens Pihl, of the University of Copenhagen Physics Laboratory, Professor Daulat Singh Kothari, Chairman of India's University Grants Commission, and a Yugoslav biologist, Professor Branko Zezlj.

Born in Philadelphia in 1901 and educated at Columbia University, Dr. Mead is the author of a number of widely-read books, including "Coming of Age in Samoa," which was based on her stay among the Samoan people, "Male and Female," "Culture and Commitment: A Study of the Generation Gap" and "Rap on Race," a dialogue with the black American writer James Baldwin, published this year.

UNESCO administers the £1,000 annual Kalinga Prize as part of its activities to spread knowledge of science. The prize was founded by the Indian industrialist Mr. Bijoyanand Patnaik, and named after the Kalinga empire of 2,000 years ago whose ruler Asoka was one of the first to pursue a policy of peaceful co-existence.

Previous winners have included Louis de Broglie, Sir Julian Huxley, Dr. Augusto Pi Sunor, Bertrand Russel, Dr. Karl von Frisch, Jagjit Singh and Konrad Lorenz.

Good citizen youth patrols

Jerusalem Post Reporter

TEL AVIV. — NOAR L'Maan Hashkhunot" — "Youth for the neighbourhood" — or "Nemala" for short, is a new organization operating on the lines of road safety patrols to help parents keep their neighbourhood tidy. "Nemala" is the creation of the Community Service Department of the Histadrut, its head, Mr. Paltiel Segal, said on Monday at a meeting between high officers and community leaders from many parts of Israel.

Nitzav Shaul Rosolio, of Police Headquarters, said the police needed cooperation from the public in order to be effective in preserving order. "We do not mean we want informers, as the case is in some countries, but an attempt should be made to solve differences locally before the police arrive."

Criticism of police inaction was voiced by several community leaders. They scored police failure to arrive in time or even appear at the scene where "problematic youth" interfere with regular community activities. In a new quarter of Lydda, for instance, recent Georgian immigrants made an attempt to terrorize the neighbourhood without police interfering. A telephone announcement to the Ramla police that a suspicious crate was placed in the street resulted in a police jeep arriving after an hour, it was also noted.

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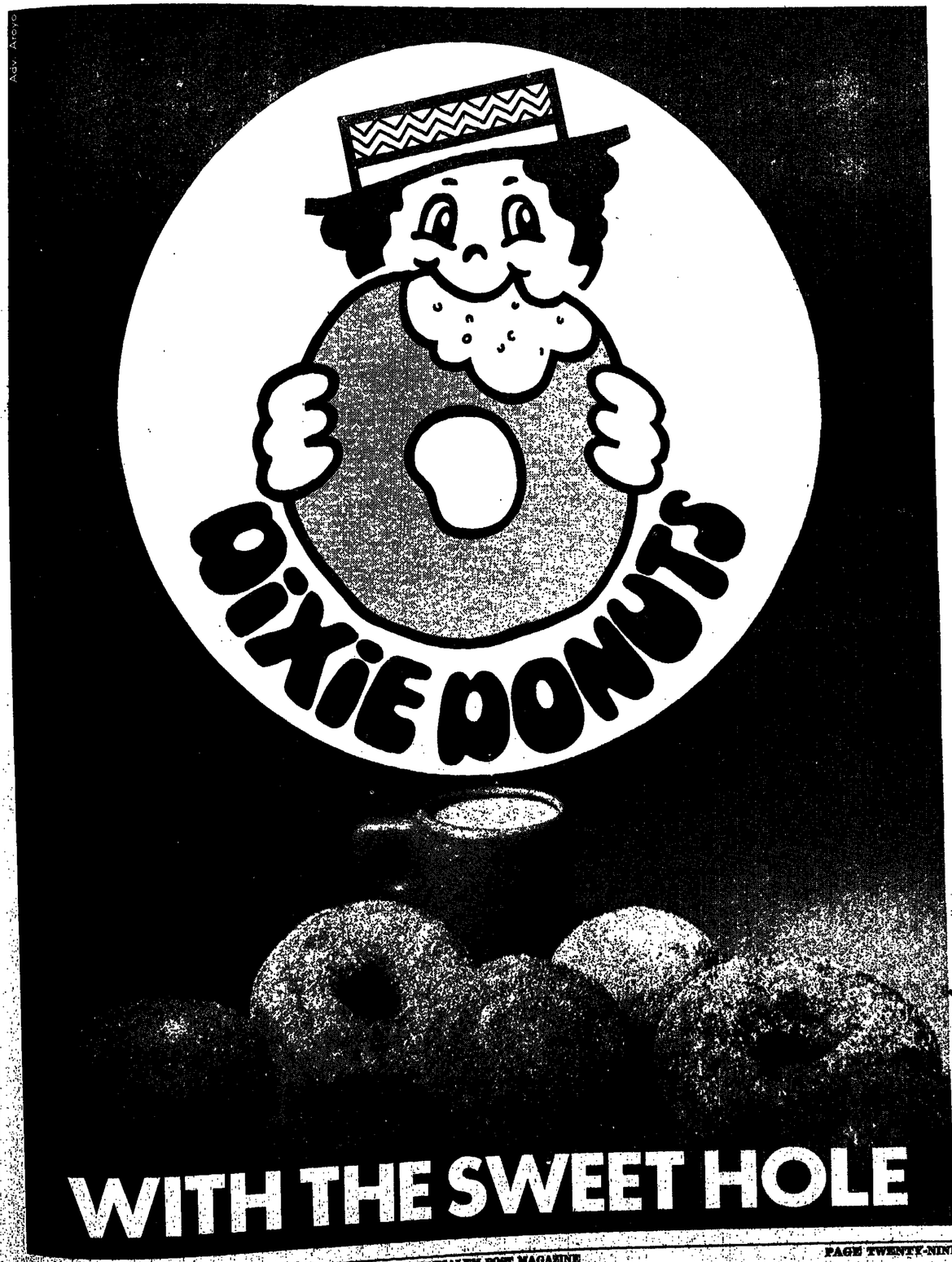

NEW YORK FALLS FOR THE CHINA LOOK

By Joyce Egginton

NEW YORK (Ofns). — IN the Christmas catalogue of a fashionable New York department store there is an old-fashioned household broom, illustrated alongside the handbags, perfumes and scarves. It is made of twigs like the brooms that witches are supposed to fly upon, and it is offered at $7.50 which isn't cheap. But it is selling as fast as if the vacuum cleaner had never been invented — along with a variety of wicker shopping baskets, bamboo cricket cages, rice trays, paper parasols and ginger graters.

The attraction of these oddly-assorted items is that they are all from Communist China, the first goods from the People's Republic to be sold on the open American market. The United States' 20-year ban on Chinese imports was lifted last June; now the goods are beginning to filter in, and a strange array they make.

One of the most popular items with young New Yorkers has been the authentic Chinese work suit, first introduced to the Western world in Paris. The runny, vegetable dyes do nothing to improve its prison-like appearance. Shoppers are warned to soak the suits overnight in salt water to set the colour, but even then the suits have been known to turn most of their owners blue. Inexplicably, the little cages for keeping tame crickets are popular too.

Oriental reasons

Baskets, made for all kinds of oriental reasons but with little relation to Western culture, are also selling well — baskets for sorting shrimp and drying rice, for storing eggs and for carrying on the head. The appeal to New Yorkers, apart from the *cachet* of owning something Chinese, is the peasant-like simplicity of shape and line which turns a broom into a primitive work of art. Arranged with careful carelessness in a corner, the Chinese brooms and baskets look as well with early American colonial furniture as they do with modern Scandinavian.

One New York store specialising in beautifully-designed women's clothes and furniture from Finland is now also selling padded grey cotton jackets from China, and cannot keep up with the demand. Customers find they go perfectly with those simple Finnish cottons of stunning colours.

American importers are cautious about the placing of Chinese goods. In New York it is so smart to buy Chinese that one Manhattan store has opened a special department for the purpose, all done out in bamboo. But if the imports are destined for some small town of middle America where reactionary attitudes die hard, the required labels ("Made in the People's Republic of China") are sometimes discreetly lost, and the goods advertised as products of Hong Kong.

Similar reservations exist in the luxury fashion trade, which the People's Republic has also begun to infiltrate. Some of the higher-priced houses in the New York garment industry are going to endless trouble to acquire rolls of beautifully-woven pure silk from China, via Hong Kong, Italy and France. Although the fashion houses are making up the fabric into mandarin-styled evening gowns, they are careful not to mention where the silk comes from for fear of antagonising wealthy anti-Communist customers. New York fur traders are maintaining the same secrecy about the pelts they are beginning to import from the People's Republic.

Seventh Ave. design

With the illogicality of the fashion trade, although mention of China may be out, the look of China is very much in this season. Some of America's top dress designers are showing dresses and trouser suits of silk brocade, styled in a highly oriental manner even though most of them are designed and made on New York's Seventh Avenue.

The loveliest imports from China are the luxury items which seem so unexpected from a dedicated Communist State — jewellery of intricately carved jade, cloisonné figurines and finely-lacquered boxes. The craftsmanship is superb — perhaps, as one importer put it, because China is one of the few countries left where a man will spend a year of his life making a single ornament. Prices are high.

New interest

The new interest in things Chinese caused the producer of America's National Antiques Show, annually held in New York, to announce that the theme of next Spring's show will be Chinese art and antiques. This is bound to bring out of hiding many valuable things which were illegally brought into the U.S., mostly via Hong Kong, during the 20-year trade ban. Some are already trickling onto the New York market in the guise of recent imports.

On a plebeian level, American cosmetics manufacturers are already propagating "the Chinese look" to go with the clothes (a lot of dark eye-liner against a pale make-up, to be worn with a mysterious expression) and the makers of American costume jewellery, ever quick to copy, are selling bracelets and pendants of fake jade which look like the real thing.

A "Revlon" beauty in Carnival dress distributes samples from her gift basket to the wives of army personnel during this month's Revlon Hanukka campaign in Shekem shops.

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NOTES ON THE AMERICAN SCENE — By Rochelle Furstenberg

THE HIPPIE STORES

BERKELEY. — THE term "hippie store" would seem to be a contradiction in terms. If hippies are turning off American commercialism then why start a commercialism of their own?

Nevertheless, every life-style has its own paraphernalia and someone has to supply it, so I was not surprised to learn that there had been a proliferation of stores catering to the needs of the young counterculture in America. When a friend in the midwestern town where we were living this fall suggested that we spend an afternoon visiting the hippie stores near the University, I readily agreed. I was eager to acquaint myself with the "scene" and prepare myself for Berkeley where we were going to spend most of the year.

The stores were lined up on two sides of a rather bleak street that was soon to give way to a super highway. The unpolished wooden floors and non-fluorescent lighting in the first store we entered gave it a somewhat dingy appearance (the 1940s look which shocks American immigrants in the unremodeled Jerusalem stores.)

Incense

The smell of incense and incense candles permeated the place and beclouded the impressions. In this dreamlike atmosphere one perceived the benign faces of the young entrepreneurs, "truly a pleasure to deal with, a new brand of businessman," my friend informed me, and their gentle handling of customers seemed to bear this out. Individualistically dressed young people moved around the store fingering beads and head bands, Indian throws and folk dresses. Many of the products of course, were holdovers from Bohemia and Beat days. The pottery, posters, and gourmet gadgetry weren't all that different from the Greenwich Village fare I had once known so well.

"The next store on the street," my friend informed me, "sells artifacts made by economically oppressed minority people." I entered the store with an eagerness to buy and help the project, and was a little taken aback to find that there was almost as much leftist literature displayed as there were products to sell.

Scattered among the American Indian dolls and handwoven goods and the *handsome carry-all bags* sewn by Mississippi blacks were pamphlets and handbills on every imaginable topic. In one corner a solemn-faced young man sat declaiming to his girl friend on the parallels between Nazi Germany and American imperialism. With waning enthusiasm I chose my purchase and brought it over to be rung up. The long-haired, moustached, store manager seemed pleasant enough until he too began spouting New Left slogans, particularly objectionable to me on the subject of Israel and the Arabs. It was with much ambivalence that I left the store carrying a sad-eyed Hopi doll for my youngest son.

The natural foods store across the street was something else again. It had a homespun, early American, atmosphere with its barrels of dried beans, pilaf and oat flakes, its drums of soy, sesame and safflower oils. The packages of organic buckwheat spaghetti and natural oil cosmetics, hand-squeezed *from flowers went beyond the wild*est dreams of the traditional customers of health food stores.

Over-choice

"Isn't it interesting," my friend remarked, "that the abundance and over-choice of the American supermarket has given rise to these self-imposed controls and this process of self-delimitation." A literature too had flourished. The "Mother Earth" magazine printed on recycled paper was proudly exhibited as was "Natural Life Style" magazine, boasting articles on such exotic subjects as "Sun cooking," "Organic Bio-Dynamic Gardening," "Internal ecology" and "Homeo*pathy* — Medicine of the New Man."

"You are what you eat," the sign in the window admonished me, sending reverberations of this primitive belief through my system.

The same return-to-the-simple-values spirit permeated the natural craft store on the street. Large skeins of wool hung on ropes and hooks from the ceiling. Hand-looms and spinning apparatus stood next to bins of fuzzy raw wool and were accompanied by booklets on natural dyes and home dyeing. For those who didn't want to do their own spinning and dyeing there were hand-spun skeins of wool in thick-tangled bunches.

Of course, there were also shelves and shelves of more ordinary wool and cotton and silk yarn. I picked up some yarn for my daughter's latest crocheting project and as I browsed over the bulletin board announcing classes in macrame, crocheting and needlepoint, I blessed the Israeli school system for its extensive handicraft programme, something American kids seemed to acquire with so much effort.

But I had forgotten to buy my son the jeans he needed, so I stopped downtown and slipped into a store that advertised "Jeans of All Types and Sizes." Rock music was playing loudly, lights blinked on and off and I realized that this too would be considered a hippie store. To my disbelief one rack was marked two dollars, but on approaching it I saw hundreds of pairs of used jean, jeans in every stage of use and abuse.

So fashionable was it to wear old beaten-up jeans that middle class businessmen were cashing in on it. Used clothes in good condition, *that was cheap and under*standable, clothes whose purpose it was to look used, that was quite another thing, an inverted conspicuous consumption! "My son does a good job of wearing out his own jeans," I explained to the mod salesman who approached me as I did a fast exit.

Next destination: The middle class department store, with no pretensions of being anything else... or so I thought, at least. But here too in the slick, shiny atmosphere of the department store there was a smell of incense and incense candles. Across from the candles, in an area that had always carried imported foods, a rustic-looking counter had been established selling natural foods. Throughout the store, hippie items were to be found slicked up, mass produced and brought under the respectable wing of the department store.

There were Indian beads and head bands, long folk dresses and American flag shirts. Shoes were roughly cut to look as if they were handmade and macrame handicraft sets abounded. Admittedly, it was nice to have these things widely distributed. But it also made one want to protest, "Shame on you, you clever college educated marketeers and advertising people. Why don't you leave these kids alone in their rebellion, why do you have to be so omniverous, making 'their things' *so slick and marketable?*"

Of course it wasn't only the fault of the marketing office. They were catering to a real need among Americans to be "with it" albeit on a smaller, safer scale. Nevertheless, one still wanted to cry for the kids who are seeking some better alternative to the society around them and must run incredibly fast or else society will catch up with them and make them a fad.

(Jerusalemite Rochelle Furstenberg and her four children are in Berkeley for a year where her husband Hillel, professor of mathematics at the Hebrew University, is spending his sabbatical at the university.)

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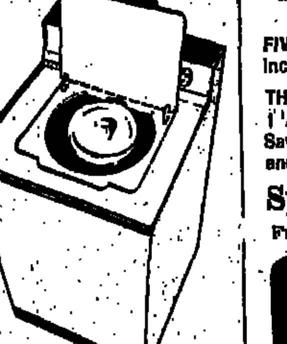

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GALA DE LUXE

Fashion cycles

By Catherine Rosenheimer
Jerusalem Post Fashion Reporter

TEL AVIV. — WHAT can you say about a five-year-long (or thereabouts) fashion cycle which, in the interim period, goes off at all kinds of crazy tangents — and finally returns to base...?

Not that any of this is meant disparagingly of course. Just because one finds it hard to say anything very sensational or new about the new season's fashion crop, doesn't mean to say there aren't plenty of chic, wearable and comfortable clothes around right now—and with just that subtle difference in cut and styling to tempt one to buy something new rather than delving back entirely into the cast-offs from previous years.

The new slim line, big lapelled, man-tailored blazers around now are more than tempting, to wear not only with their own matching pants or skirts, but also to cheer up last year's trousers and the year-before-that's skirts. I for one am prepared to grit my teeth and get back to what has been a twice-yearly chore for a long time now: altering skirt lengths *yet again.*

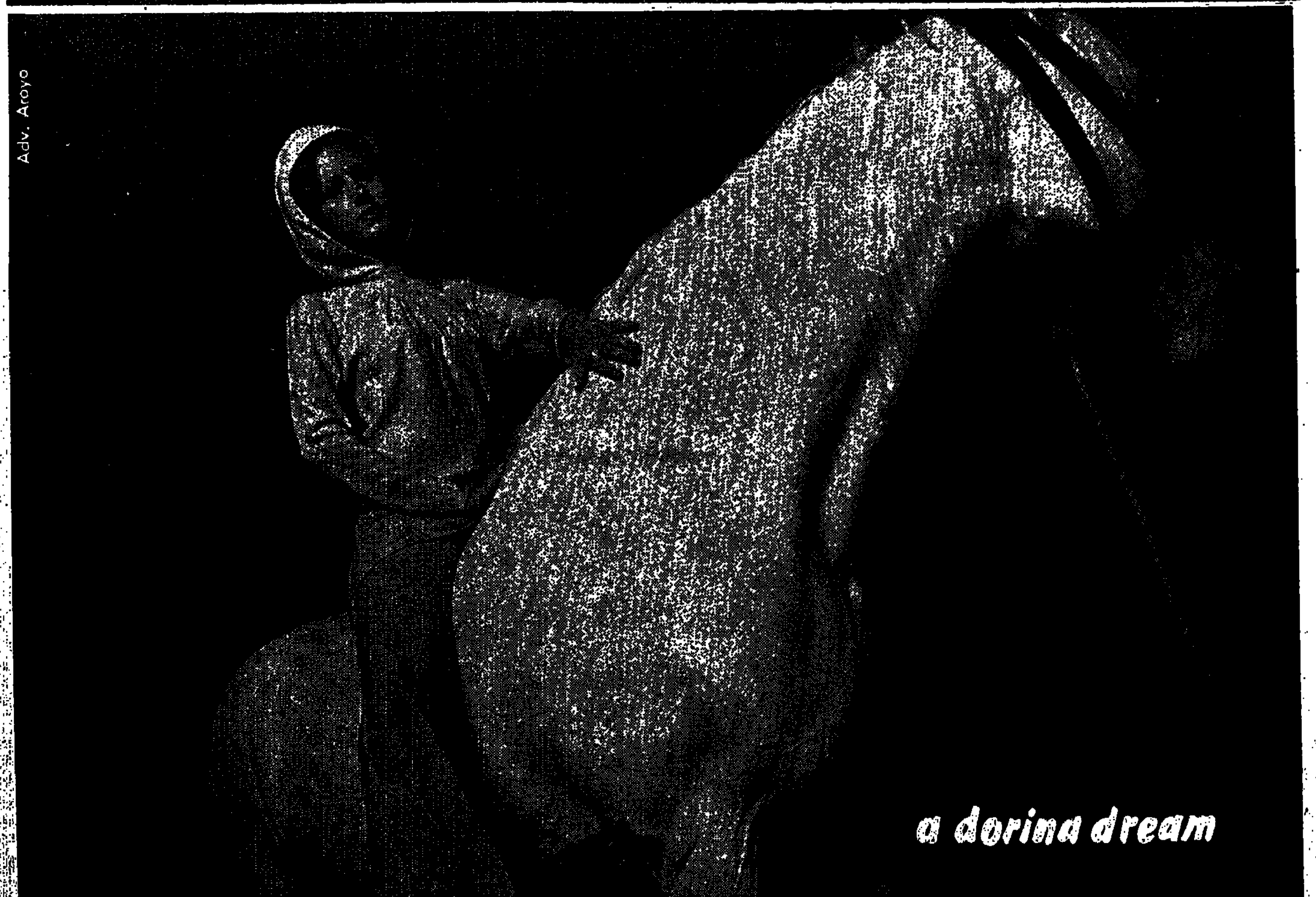
Even more encouraging is the possibility of digging out from the wardrobe's depths that cape I bought six years ago, a classic camelhair blazer of similar vintage, quite a few of the skirts that were far too short to be seen dead in last winter. Regrets: why on earth did I give away those outsize polo neck sweaters of — how many years ago — well, a good few at least. There was just enough in the hem of a classic, pleat-skirted knobbly beige tweed suit to bring it down to Chanel length a couple of weeks ago: what a relief after last year's desperation of making it into a midi.

As for a scarlet blazer and pleated skirt suit of three years back: it gets cries of "*where* did you get it — and what a *fabulous* new pleated skirt!"

Good buys right now, to be found in abundance, are all the very sleekly-cut denim mix-and-match suits—just the thing for the in-between season — and many of the very nice layered-look sweater outfits which can be paraded to full advantage in the fine weather and tucked neatly under coats later on (just one more *layer after all*). Seen here are a selection of some of the new-old fashions widely available in local shops: notably the return of the mini-dress, often with pleats and cape detailing around the shoulder line or sleeve tops, not to speak of the long-lived pants suits.

Incidentally, one of the best things that has happened to the local fashion industry just lately is the realization on the part of several companies that two collections a year are just not enough — in line with international fashion trends. Many are now producing nice, young-look clothes at the rate of several new models each fortnight or so — brightening up the shopper's selection considerably, lessening the chances of seeing too many copies of your outfit walking around on other people's backs.

First and second from left are trim little mini dresses in a mixture of tweed effect printed Banlon and toning plain fabric. One has three inverted pleats at the front of the skirt, the other features the zipped-up look now coming back in a big way for winter. Both are made in black, red and blue — all with white — by Alaska Fashions. Black is back: for daywear. Seen here, also by Alaska Fashions, is their newest long jacket and pants outfit in fine wool gaberdine, the jacket with nicely tailored hunting coat pockets and pointed and buttoned fold back cuffs on sleeves. And last one of the many versions of the blazer going strong in all the new winter collections. This one, from Lahav, comes in multi-coloured striped Diolen with black pants picking up one of the tones of the stripes. Note the teaming man-tailored shirt complete with "stolen" tie — an optional extra.



Market news

TO make things easier for the housewife Etz Hazaith announces two innovations, a new-type bottle stopper and a new attractively shaped plastic container. The bottle stopper is composed of two parts, joined together by a thin band. Pull and tear the ribbon — and the bottle is open, but the stopper remains attached to the bottle and can't be lost. The new 3-litre plastic container for edible oil features a convenient handle and modern design, in addition to being transparent. This disposable container costs no more. Etz Hazaith recently acquired its own facilities for manufacturing plastic containers.

* * *

ETZ Hazayit has also just brought out two new toilet soaps. For men there is Black Tabak, and for women Rouge et Noir, in attractive black or red plastic wrappers with gold lettering, nestling in their own soap racks.

* * *

SUCAL, the new powdered sweetener produced by Sivan Food Products Ltd., is on the market now in practically every grocery shop and supermarket. It contains no cyclamate, dissolves instantly in hot and cold drinks and foods, and is recommended by the Weight Watchers.

* * *

A HEBREW Alef-bet soup by Osem, already a success abroad, is now available on the local market in an attractive box containing two aluminium-foil bags. It is parve, but has a chickeny flavour.

Maternity Wear

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BELLERS בלרס

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By Hadassah Bat Haim

AWAY FROM HOME

The frozen North

CANADA and the frozen North. Anyone with a logical mind would look at the map and realize there is no reason to expect any great change of temperature between towns so near the borders but I am still happy to see that the runway at Toronto Airport is not covered with snow. If anything it seems to be slightly warmer there than in Buffalo.

My vaguely imagined anticipation of Canada is a mishmash of language rebels, British attitudes, reindeer, lumberjacks, fur trappers cracking long whips over teams of huskies and shouting "Mush," polar bears, igloos (or teepees according to season) and scarlet-coated Royal Canadian Mounted Police on superbly trained horses. None of these are visible in Toronto which is a city much like other large cities though discernably cleaner than some.

Items which I have never specially associated with Canada, substitute themselves for the rapidly fading images of "White Fang" and "Rose Marie." Tram cars for example. Only one floor and not to be compared with the clanking double decker transport machines of my early schooldays, but clearly from the same stable, well-attended and elegant fashion shows and large groups of Wizo.

Being so near, it is obviously my bounden duty to go and look at the Niagara Falls, mainly because I shall be ashamed to admit not having been there when I get home. As I suspected, they look exactly as they do on all the picture postcards, travel magazines and movies. So much so that it is difficult to convince myself that this is the genuine original wonder and not part of a background which will be shortly rolled up on the screen and taken away.

Some intrepid tourists are persuaded to put on oilskins and sou'westers and creep right beneath the deafening cascade to stand in a cave which is reputed to be "quite dry" and from there view the water from the back.

The sky is almost black with heavy clouds that are going to burst at any moment and add their quota to the water below, so even if it is as dry as they say — and if it is why the protective clothing? —The rain will soon soak everyone not under a roof. Therefore I am adamant in my refusal to risk breaking my ankle on the slippery path however unsportman-like. I stand holding the rail and thinking of Houdini going over the falls in a barrel and wondering why he should have wanted to do such a preposterous thing.

Falls vanish

The storm does break, the falls vanish in a swirling fog. I make a dash for the car and sit damp and shivering till the heroic and conscientious sightseers, teeth chattering and pallid with cold, but warm in the knowledge of having fulfilled their obligations to society, come stumbling back telling me what I missed. Rivulets run off them and form pools on the floor of the car. The heater brings out clouds of steam obscuring all the windows, so we seem to be driving along the sea bed in a portable Turkish bath.

At the airport I realize that the young man descending from a dark unremarkable saloon car has the glamorous letters R.C.M.P. on his shoulder tabs. He is dressed in sober khaki and so far from singing, he is talking to the driver in the harsh accents of my native Lancashire about his compost heap. The driver, is also in the same uniform. The horses presumably are all under the bonnet. There isn't an Eskimo in sight. Alas for the Canada of my youthful dreams.

WEE WOMEN

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"Light A Candle On Mount Zion"

Dear Guest,

You are personally invited to light your own Hanukka Candle on Mount Zion at Assaf's Cave (near King David's Tomb) daily, between December 12 and 19, 1971, from 4.30 p.m. to 6.30 p.m., (except on Friday and Saturday).

A SPECIAL FESTIVE PROGRAMME will be held there every evening.

Hanukka certificates presented to each visitor.

Jerusalem, Hanukka 1971

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Sunday, December 12, 1971, 8.45 p.m.

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Tickets IL10.- available at the Tourist Information Offices, 24 Rehov Hamelech George, Jaffa Gate, at the Municipal Tourist Information Office, 34 Rehov Yafo, at the King David Hotel, and at the Inter-continental Hotel.

On the evening of the performance at Beit Ha'am, from 6 p.m.

THE JERUSALEM חאן KHAN

THIS WEEK'S EVENTS IN THE KHAN

Tonight, at 9 p.m. — "Citizen Kane"

Saturday night at 9.30 p.m. — "THE HOUSE OF BERNARDA ALBA"

Mon., Dec. 13, 1971, at 8.30 p.m. — THE HOUSE OF BERNARDA ALBA"

Wed., Dec. 15, 1971, at 9.00 p.m. — Israel Folklore Evening

For ticket reservations, please call "Cahana," Tel. 332831, or other ticket agencies.

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BAT-DOR THEATRE

TEL AVIV, 30 Rehov Ibn Gvirol

Wednesday, December 15—Sold Out PREMIERE PERFORMANCE

Saturday, December 18, at 8.30. Only a limited number of tickets left available at the ticket offices and on the evening of the performance at the box office.

Monday, December 20 — Sold Out

Subscriptions are still open for 1972, for a limited number of places. For details and registration apply to:

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Soloists: **BEVERLY SILLS**, Soprano

PATRICIA WISE, Soprano

GEORGE SHIRLEY, Tenor

DAVID HALL, Tenor

ARA BERBERIAN, Bass

Tel Aviv, Fredric R. Mann Auditorium, 8.30 p.m. December 25, 1971.

Ticket sales begin on Monday, December 13, at the Mann Auditorium Box Office, Tel Aviv.

Proceeds of this concert for the Orchestra Pension Fund.

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in English

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Dance: The former "Israeli Air-Force Orchestra"

Celebration: Champagne, Horns, Hats, Confetti, etc...

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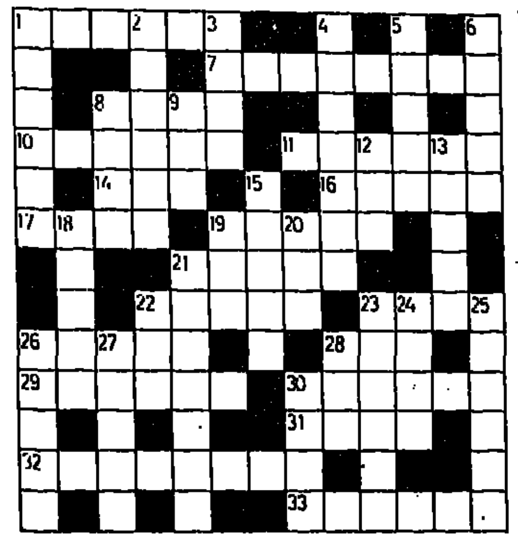
TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.



EASY PUZZLE

ACROSS

1 Constraint (6)
7 Revolt (8)
8 Show personality (4)
10 Civil force (6)
11 Flung (6)
14 Cornet ? (3)
16 Principle (5)
17 Easy pace (4)
19 Weary (5)
21 Punctuation mark (5)
22 Storehouse (5)
23 Fashion (4)
26 Petty officer (5)
28 Drink (3)
29 If not (6)
30 Least covered (6)
31 Dash (4)
32 Outer (8)
33 Cloth inset (6)

DOWN

1 Scatter (6)
2 Tempt (6)
3 Certain (4)
4 Illuminate (7)
5 Fielding position (3-2)
6 Factor (5)
8 Error (4)
9 Hare's breadth (3)
12 Hue (3)
13 Uncanny (5)
15 Guide (5)
18 Vegetable (5)
19 Spinner (3)
20 Decay (3)
21 Reproof (7)
22 Owed (3)
23 Marsh (6)
24 Frank (4)
25 Range (6)
26 Customer (5)
27 Berate (6)
28 Mate (3)
30 Ice mass (4)

CRYPTIC PUZZLE

ACROSS

1 The lowest thing in motor-racing ? (2-4)
7 Out of the limelight ? (3, 5)
8 Lofty, thanks for the fifty quid (4)
10 Take a pride in being mated! (6)
11 A difficult time for the loader ?. (6)
14 The Germans themselves have it (3)
16 She shows anger at a piece of news (5)
17 Boyish men ? (4)
19 Get a cat by the tail (5)
21 Start dealing with an enemy writer (5)
22 Slow time if nothing else (5)
23 Start back-tracking on the road (4)
26 Thinks in terms of immortality ? (5)
28 Somewhat shallow individual (3)
29 The moa in the nest ? (2, 4)
30 Town to build anew to the north (6)
31 Suitably deprived of clothing (4)
32 Dopey little squirts ? (8)
33 Is non-committal about the boundaries (6)

DOWN

1 Curtailed spell on leave and that's the truth (6)
2 Frightens members on the one-fifty (6)
3 Informed by a dolt ? (4)
4 Put down to a writer (7)
5 He receives money, mostly tax (5)
6 Charmer or chimer, we hear (5)
8 Bound to be connected (4)
9 Where preserves are concerned, he takes his pick (3)
12 Formal letter to the doctor (3)
13 Displeasure during a change-round (5)
15 Goes on the air (5)
18 Fight roughly ? (5)
19 "One nil," it seems, is only half the score (3)
20 Kicked Ted off with a loud cry (3)
21 He may be after Florence (7)
22 With nine behind him, he's brave (3)
23 Sent news that a certain vehicle was in front (6)
24 Finally finished a friend (4)
25 Not a real game on the lawn (6)
26 Possibly names a house (5)
27 Land's End ? (5)
28 Not much of a car, but a husband gets by with it (3)
30 Mild expletive from one who is late ? (4)

Wednesday's Easy Solution

ACROSS.—1, Sound. 6, Ladle. 9, Oily rag. 10, Scoop. 11, Teach. 12, Sated. 13, Opulent. 15, Ben. 17, Tyre. 18, Vanity. 19, Ariel. 20, Emerge. 22, Poop. 24, Rod. 25, Staunch. 26, Alpha. 27, Primo. 28, Altar. 29, Enclose. 30, Using. 31, Steer.

DOWN.—2, Occupy. 3, Noodle. 4, Dip. 5, My hat. 6, Lateral. 7, Aged. 8, Locket. 12, Snare. 13, Otter. 14, Urged. 15, Bison. 16, Nymph. 18, Vesta. 19, Age-long. 21, Morris. 22, Pullet. 23, Octave. 25, Shale. 26, Amen. 28, Ass.

Wednesday's Cryptic Solution

ACROSS.—1, Level. 6, Wilts. 9, Figure D. 10, Graft. 11, Slang. 12, B-etty. 13, (fox) Terrier. 15, Fed. 17, Ed-it. 18, Angora. 19, Stand. 20, C-horus. 22, S-can. 24, Hun. 25, Costers. 26, Sally. 27, AB-bot. 28, Midas. 29, Frowned. 30, Vesta. 31, Te-X-as.

DOWN.—2, Ear-ned. 3, Effort. 4, Lit. 5, Tuner. 6, West End. 7, Idly. 8, Tinker. 12, Be-a-ts. 13, Teach. 14, Ripon. 15, (police) Force. 16, Dawns. 18, Ann-oy. 19, Sumatra. 21, Humble. 22, Stride. 23, Armada. 25, Clown. 26, So-ft. 28, Met.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

ON THE AIR

FIRST PROGRAMME

250, 340.5 and 321 M.

NEWS:—Today: 12.00, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 8.00, 9.00 10.00 and 12.00 a.m.; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00, and 12.00 p.m.

SECOND PROGRAMME

457 and 423 M.

NEWS: — Today: 6.05, 7.00, 8.00, 9.00 10.00, 11.00 and 12.00 p.m. 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 and 12.00 p.m. Tomorrow: 7.00, 8.00, 9.00, 10.00, 11.00 a.m. 12.00, 1.00, 2.00, 3.00 4.00, 5.00, 6.00, 9.00, 10.00, 11.00, 12.00 and 1.00 a.m.

FIRST PROGRAMME

Today

11.18 a.m. Opening. 11.16 Programmes for Pupils. 11.51 Song and Melody. 12.05 Close Down.

1.58 p.m. Opening. 2.10 Mother and Child. 3.05 "Kabbalat Shabbat." 4.04 Language Corner. 4.30 "Choirs"—Works by Brahms — Waltzes on Love Songs (the "Rinat" Choir conducted by Gary Bertini); "Nanie", op. 82 (Choir conducted by Henri Swoboda). 5.05 Classical Request Programme — Mozart: Piano Concerto in B-flat major, K. 456 (Soloist: Pnina Salzman, Conductor: Shalom Ronly-Riklis); Tchaikowsky: Romeo and Juliet" Overture-Fantasy (the Los Angeles Philharmonic Orchestra conducted by Zubin Mehta). 5.55 Announcements. 6.05 "What will be heard?" a preview on next week's music programme — produced by Shlomo Hed. 6.30 Literary Magazine. 7.07 "The Weekly Column. 8.10 Pages, Images and Songs for Shabbat. 8.30 Friday Evening Concert — (Stereo) produced by Alexandra Melamed — Bartok: String Quartet No. 6 (the Bartok Quartet from Budapest); Mozart: Quintet from Clarinet and Strings, K. 581 (Jack Brymer with the Allegri Quartet); Gounod: "Petite Symphonie" for nine wind instruments (the Netherlands Wind Ensemble conducted by Edo de Waart). 10.05 "Profile" — Prof. D. Flusser's Story (2nd programme) (repeat). 10.45 "Musical Mosaic" — a programme produced by Shlomo Hed. 11.05 "Repeat Broadcast" — "The Avantgarde of Music" — Luciano Berio — "The Voice, the Instruments, and the Tape" (with the singer Cathy Berberian) — a programme produced by Arieh Sachs. 12.05 Close Down.

Tomorrow

7.58 a.m. Opening. 8.07 Programme Announcements. 8.15 Morning Concert: J.J. Quantz: Concerto for Flute in G-major (Soloist: Maxence Larrieu); Weber: Concert piece in F-minor for Piano and Orchestra (Soloist: Margrit Weber); Dvorak: Scherzo capriccioso (Conductor: Istvan Kertesz). 9.05 World of Science. 9.35 *Musical* Quiz, by Avi Hanani. 10.05 The Weekly Diary. 10.56 Programme Announcements. 11.03 "Curtain Up." 12.05 "Round the Point" 1.05 Concert: Faure: Dolly Suite, op. 56 (the Paris Orchestra conducted by Serge Baudo); Liszt: Hungarian Fantasy for Piano and Orchestra (Gyorgy Cziffra and the Paris Conservatory Orchestra conducted by Pierre Dervaux); Douglas Moore: The Pageant of P.T. Barnum" (the Eastman Rochester Orchestra conducted by Howard Hanson). 2.05 Close Down.

5.06 p.m. "A Handful of Tunes" — Composers suggest... Ben-Zion Orgad. 5.55 Announcements. 6.05 "Anecdote" — Little Tales on Great Musicians. 6.30 Middle East Magazine. 7.50 Bible Reading, Malachi 1. chaps. 21 and 22. 8.10 "Hamavdil." 8.40 Songs in Yiddish. 9.00 "Music in Bronze" — a programme produced by Avi Hanani. 10.05 "Radio Story." 10.35 Recital — Aliza Fenyves — Violin; Livia Rev — Piano (Guest from France) — Brahms: Sonata No. 2 in A-major, op. 100. 11.05 "Portrait in Sound" — Camille Saint-Saens (50 years after his death) — a programme produced by Paul Landau. 12.05 Close Down.

SECOND PROGRAMME

Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.20 Musical Clock 6.55 Programme Announcements. 6.58 "A Moment of Hebrew. 7.15 Hebrew Songs. 7.55 "Green Light." 8.10 "Good Morning." 8.55 "From A to Z." 9.05 "Good Morning" (cont.). 9.40 The Small Ad. Corner. 10.05 Housewife's Corner. 12.07 Programme for the Worker and the Employer. 12.30 "At Midday" — News and Music. 2.35 Week-end — presented by Yossi Banai. 4.05 "Radio-teens." 4.30 "Who's Afraid of Classical Music." 5.04 "My Songs and I" — Shlomo Artzi. 6.07 "First Applause". 9.50 Close Down. 9.05 "Shabbat Shalom" Story and Song. 10.04 "Musical." 11.45 "My Taste." 12.05 Night Music, 1.05 Close Down.

Tomorrow

6.58 a.m. Opening. 7.00 Religious Services. 7.10 Hebrew Songs. 7.35 Announcements. 7.40 Hebrew Songs (cont.). 7.55 Today's Programmes. 8.07 Songs and melodies for everybody. 8.55 A. Alon's talk. 9.04 Songs (cont.). 10.05 "Classic and Light." 11.03 "Do-Re-and-Who-Else." 12.05 A Musical Show. 1.05 Stage and Screen. 1.40 Cantorial Programme. 2.10 Where to Go and Light Music. 2.35 "Songs and Goals." 5.04 "House-warming" — special programme for Hanukka. 5.52 Reminiscences from Eretz Yisrael. 6.05 "I am a New Immigrant. 6.25 Sport. 6.59 Close Down.

9.05 p.m. Our Songs. 9.30 Jazz Corner. 10.05 "Radio-Tek." 12.05 Night Music. 1.05 a.m. Close Down.

FOURTH PROGRAMME

448, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m., 1.30 and 8.30 p.m. News in French: 7.15 a.m., 2.00 and 8.45 p.m.

Arabic Programme: 5.58-7.00 a.m.; 7.30-9.00 a.m.; 10.58 a.m.-1.30 p.m.; 2.30-8.30 p.m.; 9.00 p.m.-12.15 a.m.

ENGLISH PROGRAMME

(407, 292, 448 and 42 M. 737, 1025, 677, 7189 kHz)

7.00 a.m. News and Israel Press Review. 1.30 p.m. Jerusalem Calling — News and Sound Pictures of Life in Israel. 8.30 Newsdesk—News and Newsreel.

IMMIGRANTS' HOUR

Today: 7.00 p.m. News in Easy Hebrew: "Line and Story." 7.30 Yiddish 8.00 Ladino. 8.15 Mograbi. 7.30 Rumanian. 8.45 Russian. 9.00 Close Down.

Tomorrow: 7.00 p.m. News in Easy Hebrew: Free Evening. 7.30 Yiddish. 8.00 Ladino. 8.15 Mograbi. 8.30 Rumanian. 8.45 Hungarian. 9.00 Close Down.

ARMY PROGRAMME

216, 285 and 335 M.

Today: 11.00 a.m. Requests Programme. 11.15 From the Foreign Hit Parade. 11.50 Lunchtime Guest. 12.00 News. 12.05 Requests (cont.). 12.30 The Jewish Viewpoint—with Hanna Zemer. 12.35 Requests (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 Sports Corner. 1.35 Requests (cont.). 1.55 Announcements for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

3.57 p.m. Opening. 3.00 News. 3.05 The Week's "Haftara." 3.10 "Old and Good." 4.00 News. 4.05 Hit Parade for old favourites. 5.00 News. 5.05 Requests from Soldiers on the Borders. 6.00 News. 6.05 This week in Zahal — weekly magazine. 6.45 Tradition. 7.00 News. 7.05 "Dagesh" ed. by Nathan Donevitz. 8.00 News. 8.05 With Yaacov Bodo. (repeat programme). 9.00 News. 9.05 Shmuel Shai's Magazine. 10.00 News. 10.05 My Hit Parade with Yaacov Ben-Sira. 11.00 News. 11.05 with Uri Zohar. 12.00 News. 12.05 Close Down.

Tomorrow: 11.00 a.m. Opening. 11.03 A Birthday Party for Shaul Biber. 12.00 News. 12.05 Historic Trials. 1.00 News. 1.05 Personal Questions. 2.00 News. 2.10 pm Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Curiosities and Melodies. 4.00 News. 4.05 Five Five — radio game. 5.00 News. 5.05 Radio Play. 6.00 News. 6.05 An Hour with Avner Hizkiyahu. 6.45 Anyway. 7.00 News. 7.05 Friend talk about Eliyahu Golomb. 8.00 News. 8.05 With One Singer. 9.00 News. 9.05 Questions on Halacha and Tradition. 9.30 Music from films and musical shows. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 11.45 Midnight Story. 12.00 News. 12.05 Close Down.

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English Programme

TV TV TV TV TV

FRIDAY

3.00 Sesame Street. 3.30 Weekly Magazine (1st edition). 3.15 Vanity Fair: Vanitas Vanitum (last part). 10.00 Not Everything Gets By. 10.50 News. ARABIC: 6.30 Full-length film. 8.15 News. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.10 Physics 7. 10.00 Biology 10. 10.25 Citizenship 7. 11.00 Biology 10. 11.25 Page from a Book. 11.35 Angoti (film), 2.00 Kindergartens. 2.08 Science 8. 2.23 A Story I Loved. 2.35 The Inhabitants of the Delta on the Niger River (film).

SATURDAY

5.30 Cartoons. 7.30 Hamavdil. 8.00 Weekly Magazine (2nd edition). 8.40 Ironside: An Inside Job. 9.30 Mabat Sport. 10.10 News. ARABIC: 6.00 On science, technology and medicine. 6.15 Messages to relatives and friends. 6.30 Broadway Goes Latin. 7.00 News. 7.10 Forum.

SUNDAY

5.30 Sport for Youth. 5.55 The Magic Carousel. 7.30 Kindling of Lights. 7.35 Treasure Island: Silver's Embassy (part 6). 8.00 Mabat. 8.30 "The Hashmonaim and Us" — Judaism as a moral and political force — discussion. 9.20 Israeli Entertainment: Songs of the Sea. 10.00 News. 10.05 Service Broadcast. ARABIC: 6.00 Sami and Sussu. 6.30 Damascus Gate. 7.00 News and Weekly Magazine. INSTRUCTIONAL: 9.05 English 9. 9.25 Science 8. 10.00 Algebra 9. 11.25 Geometry 5. 12.00 English 10. 12.30 Arithmetic 6. 1.35 Arithmetic 8. 4.00 English 8. 4.22 Science 6. 4.41 Film. 5.08 Let's Learn English (U.S.I.S.) — Lesson 3, Part 5.

MONDAY

5.30 Dr. Doolittle. 5.51 Hanukkiot at the Israel Museum. 7.30 Kindling of Lights. 7.35 Youth Magazine. 8.00 Mabat. 8.30 Poetry. 8.35 Moked. 9.20 The Saint: The Ex-King of Diamonds. 10.00 News. ARABIC: 6.00 Sport. 6.30 Songs from films. 6.57 Programme announcements. 7.00 News and the daily events. INSTRUCTIONAL: 4.00 Biology 10. 4.19 Interview with Prof. A. Halperin. 4.36 Film. 4.52 English 5. 5.08 Chess for Beginners: Lesson 8.

TUESDAY

5.30 Sesame Street. 7.30 Kindling of Lights. 7.35 Family Affair. 8.00 Mabat. 8.30 Science and Knowledge. 9.20 The Giants of Jazz. 10.00 News. 10.05 Service Broadcast. ARABIC: 6.30 For the Family. 7.00 News and the daily events.

WEDNESDAY

5.30 "What's Up, Who's Down" — a children's Hanukka entertainment programme. 7.30 Kindling of Lights. 7.35 The Valiant Years: The Ravens Remain. 8.00 Mabat. 8.30 Morasha. 8.50 "L'aigle a deux Têtes" — full-length feature film. 10.15 News. ARABIC: 6.00 Our Neighbourhood Gang. 6.16 This is Israel. 6.36 Poetry. 6.42 Projector. 6.57 Programme announcements. 7.00 News and the daily events. INSTRUCTIONAL: 4.00 A story I loved. 4.13 Writers' Fee. 4.27 Page from a book. 4.37 Rembrandt (film). 5.00 Chess for Beginners: Lesson 8.

THURSDAY

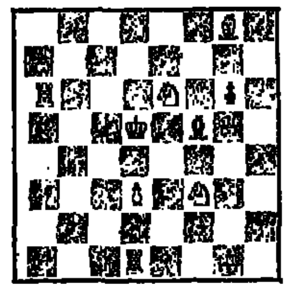
5.30 Rhythmgame. 5.50 Short Wave-lengths: News for children. 7.30 Kindling of Lights. 7.35 Bewitched. 8.00 Mabat. 8.30 Kla'im — Culture and Art Magazine. 9.15 Sport. 10.00 News. ARABIC: 6.00 Cartoons. 6.15 I have a question. 7.00 News and the daily *events*. INSTRUCTIONAL: 4.00 Technology 9. 4.18 Physics 7. 4.36 For and Against. 5.09 Jewish Communities in the Middle Ages (film).

CHESS

Problem No. 2264

F. SALAZAR, Spain

2nd Pr. Die Schwalbe, 1968



Kg1; Qg5; Ra6, Rd1; Bg8; Kte6, Kid3; Pd3, f4, f6. (10)

Kd5; Bf5; Pg6. (3)

White mates in two (2x)

SOLUTIONS. Problem No. 2262 (Shahaf): 1.Qb4 thr. 21 Kte4x; 1.—R6:b4 2.Ktb5x; 1.—R2:b4 2.Ktb3x.

"SHAHMAT." The November-December issue of SHAHMAT, the official publication of the Israel Chess Federation, will be on sale next week with the Fischer-Petrosian games, a wealth of information from Israel and abroad, and the usual departments of Problems, Endgames, Combinations, etc. Persons acquiring a player's card from the Israel Chess Federation (6 Rehov Daniel Frisch, Tel Aviv), get automatically the magazine for a reduced rate of IL12.- yearly.

TEL AVIV UNIVERSITY became the holder of the I.C.F. Cup, defeating Hevrat Ho'hashmal, Haifa, by 5-0 in the final stage of the contest. The victorious team first held the cup in 1965 when it defeated Haifa "Herzliya" by an identical score!

THE 17th INTER-KIBBUTZIM team championship, held in Arad on December 3 and 4, was won by the Hakibbutz Hameuhad selected, followed by the Ihud Hakevutzot Vehakibbutzim, Hakibbutz Ha'artzi and the combined team of Arad and the Negev Hapoel.

A FANTASTIC SWING

BRIDGE
By George Levinrew

TODAY we begin a series of interesting deals from the European Championship, just completed at Athens. They include hands reported in the tournament daily bulletin edited by Rhoda and Tony Lederer *on* England. Mrs. Lederer is also the editor of the "Monthly Bulletin of the International Bridge Press Association" which provides deals occasionally reported in this column.

The tournament was a team-of-four contest. Today's deal between Germany and Greece is a bridge rarity in which the North-South pair at one table and their partners, East-West at the companion table, each legitimately bid a small slam!

N Dlr
Both Vul

North
♠ —
♡ A 5
◊ A 9 8 7 6 5 3 2
♣ K Q J

West
♠ A 3 2
♡ K Q J 10 9 8 6
◊ —
♣ A 8 5

East
♠ Q J 10 9 8 6 5 4
♡ 4 3
◊ 4
♣ 9 2

South
♠ K 7
♡ 7 2
◊ K Q J 10
♣ 10 7 6 5 4

When Germany was North-South, North, the dealer cautiously passed. This is not my style with such a weird distribution. But sometimes it pays to pass with such a beautiful hand since someone will surely open the bidding. East likewise passed. (Here many players would pre-empt with spades.) Finally it was West's turn to start the fireworks. He bid 4♡. Now North bestirred himself and said 5◊! East passed and South dared to bid 6◊! West of course doubled.

Should East lead a ♡? This would have set the contract. He did not. He led a ♠. 6◊ was no trouble with a losing ♡ eventually stuffed on a high ♣. 1540 points to Germany.

The bidding was quite different when Greece sat North-South. Here *also* North passed. But East knew when to pre-empt, or did he? He bid 3 ♠ and West carried this to 6 ♠. South led the ◊K which was ruffed. I wish I could say that declarer was able to make his slam. He tried. He played the ♠A, hoping for a split. So he was set one trick. Only 100 points for Greece. This deal was a major contribution to Greece's defeat by Germany.

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Leisrael (Jewish National Fund): In Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 35261. In Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 234449.

— ALL WEEK IN JERUSALEM —

• **Israel Museum:** —
Sun., Mon., Wed., 10 a.m.-6 p.m.; Tues., Shrine of the Book, 10 a.m.-10 p.m.; Tues., Museum. 4 p.m.-10 p.m.; Fri., Sat., 10 a.m.-2 p.m.

• **Conducted Tours:** —

HADASSAH TOURS

1) Morning Tour (except Saturdays and Holidays. of all Hadassah projects in Jerusalem starts at 8.30 a.m. from Strauss Health Centre, 24 Rehov Strauss, IL8.40 or $2 per person towards transportation and refreshments.

2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 9.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Centre. Medical Centre. No charge. Bus 19 and 27. For further information Tel. 38333, Jerusalem.

Boys Town Jerusalem — (Kiryat Noar), Bayit Vegan. Daily tours (except Shabbat). Tel. 32212.

Hebrew University. Conducted tours in English weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building and at 9.30 a.m. from the Truman Research Institute at the Mount Scopus campus.

Tourists and visitors come and see the General Israel Orphans' Home of Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe, Tel. 33424.

• **New Israel Films:** —
Latest Israel films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.

Jerusalem Biblical Zoo, Schneller Wood. Romema. Tel. 25839, 7.30 a.m.-5.30 p.m. **Special Synagogue Tour,** Egged Tours office, Central Bus Station, 2 p.m., Friday. **Traditional Synagogue Tour,** United Tours office, King David Hotel Annex, 2 p.m. Friday.

Oneg Shabbat Weekly Portion, Community Singing (in English) Hechal Shlomo. 9 p.m. (admission free). Friday.

— TEL AVIV —

THE TEL AVIV MUSEUM, Sderot Shaul Hamelech, Museum collections, Post-Cubism, Surrealism and Abstract Art — Zacks Hall. Impressionism, Expressionism, and Ecole de Paris — Jaglom Hall. OTHER EXHIBITIONS. Israeli painting and sculpture — Meyerhoff Hall: *Art and Science Hall 3;* Films on "Art" at the Molly Kaufman lecture hall, 5 p.m. except Fri. and Sat. Hours: Sun., Mon., Wed., Thurs., 10-1, 4-7: Tues. 10-1, 4-10, Fri. 10 a.m.-2 p.m. Sat., 6-10 p.m. Free Guided Tours in English at 11.30 a.m.

Helena Rubinstein Pavilion 6 Rehov Tarsat, Kaethe Kollwitz (drawings, etchings, woodcuts, sculptures) hours: 10-1, 4-7: Fri., 10-1; Sat. 6-10 p.m.

Museum Ha'arets: Ramat Aviv, (1) Glass Museum: (2) Kadman Numismatic Museum: (3) Ceramics Museum: (4) Museum of Ethnography and Folklore: (5) Museum of Science and Technology: (6) Tel Quasile Excavation. Wed. — 10 a.m.-2 p.m., Sun., Mon. Tues., Thurs. 10 a.m.-5 p.m.; Fri., 10 a.m.-1 p.m.
26 **Rehov Bialik:** (7) Museum for the History of Tel Aviv: (8) Alphabet Museum: Sun. through Thurs. — 9 a.m.-5 p.m. Fri. — 9 a.m.-1 p.m. Sat. — closed. 10 **Mifratz Shlomo, Yafo:** (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-5 p.m., Fri. 10 a.m.-1 p.m.

Conducted Tours: —
• **Tel Aviv University**
Free conducted tours in English, at RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University — 10.30 a.m. Public Relations Dept. — Transportation — by public buses 25, 26, 79, 80. Free transportation on Mondays and Wednesdays from hotels: 9.30 a.m.—Tadmor, Sharon, Accadia, Validor. 10 a.m. — Sheraton, Hilton, Ramat Aviv. Samuel, Astor, Dan, Park, Deborah, Adiv: Ami Shalom, Bazel. For further details, Tel. 416111, Public Relations Dept.

Bar-Ilan University: daily for free transportation please call public relations. Tel. 757461.

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ORT ISRAEL; for visits, please contact: ORT Tel Aviv, Tel. 763391/2; *ORT Jerusalem, Tel. 233675; ORT Haifa, Tel.* 84037; ORT Netanya, Tel. 22923.

National Religious Women's Organization: Mizrahi and Hapoel Hamizrahi Women in Israel, 166 Ibn Gvirol, Tel Aviv. Call—Tel Aviv, 444151, 788942: Jerusalem, 30830, 85283.

Moetzet Hapoalot — Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m., Tel Aviv, Histadrut Bldg., 93 Rehov Arlosorov, Tel. 261111; Jerusalem, Beit Elisheva, Rehov Elazar Hamodai, Katamon, Tel. 31616; Haifa, Community Centre, 14 Rehov Zahal, Kiryat Eliezer, Tel. 522554.

Mizrahi Women's Organisations of America and Canada, 16-18 Rehov Dov Hos. Tel Aviv, call Tel. 220187, 243106; Jerusalem 322646, 531608, Haifa, 61538; Beersheba, 3171.

Wizo Club, 116 Rehov Hayarkon, Tel. 232939, 8 a.m.-3 p.m.

Hadassah Club, 80 Rehov Hayarkon, Tel. 56039.

Women's League for Israel, 37 King George, Tel Aviv. Conducted tours of the Homes please call: Tel Aviv — 249189; Jerusalem — 39840; Haifa — 63776; Netanya — 28564.

Restaurant At The Top Beit America, 33 Sderot Shaul Hamelech, Tel. 258022. Business Lunches; private rooms. Open all week, including Saturday for lunch and supper. Parking.

— HAIFA —

• **Exhibitions:** —
Artists House, 24 U.N.O. Ave. non-accepted works from the Dr. Shiff Memorial Exhibition. Open daily, 10 a.m.-1 p.m. 4-7 p.m. except Fri., Sat., 10-2. **Hadassah Club,** Youth Aliya office, 309 Rehov Hameginim, Tel. 42461, 64876. **Goldman Art Gallery,** 93 Sderot Hanassi, Exhibits, sculptures by Dan Levin, last week.
Open daily 10-1, 4-7, 8-10; Sat., 6-9.30
Nahmani Gallery, 90 *Sderot Hanassi,* Mt. Carmel. Bettine — oils. Opening tomorrow, Dec. 11, 11.30 a.m. (open until Dec. 31).

— REHOVOT —

Weizmann Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2.30 p.m.; Fri., 10.30 a.m. only: starting from the lobby of the Charles Clore International House.

SATURDAY
— JERUSALEM —

Organ Music by Philip Rogev every Saturday at 11.30 a.m. Y.M.C.A. Auditorium Public Welcome.

Melave Malka. 8.30 p.m. at Hechal Shlomo, 58 Rehov King George.

An Evening of Israel Folklore, come sing and dance along — at 9 p.m., at the I.C.C.Y. 12a Rehov Emek Refaim.

The Israel National Opera
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THE GYPSY BARON

HOTEL INTER·CONTINENTAL

Sunday, December 12,
8.30 p.m.

HANUKKA DANCE
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5.30 p.m. — Lighting of 1st candle

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Wed.: 10 a.m.-8 p.m.
Fri.: 10 a.m.-1 p.m.
TEL AVIV Saturday and holidays: 10 a.m.-2 p.m.
HISTORICAL MUSEUM, 27 Rehov Bialik
Visiting hours: 9 a.m.-2 p.m.
Weds. 9 a.m.-1 p.m.; 4 p.m.-7 p.m.
Fri. 9 a.m.-1 p.m.
Closed on Saturdays and holidays
ALPHABET MUSEUM, 28 Rehov Bialik
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Temporary exhibitions:
* Paintings and sculptures in glass — works by Israeli artists, donated by Lenny Lidl
** British gold coins
*** Lydia Zabotski — ceramic sculpture
**** Synagogues and cemeteries in Poland and their destruction
***** Dynamic models
****** Remnants of Samaritan communities around Tel Aviv-Yafo

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THIS WEEK AT THE MUSEUM

Saturday, evening December 11 8 p.m.	Concert in coop. with the Israel Broadcasting Authority; Mozart — Music and Letters. Participants: Zila Grossmeier (soprano); Uri Shoham (flute); Menachem Breuer (violin); Ze'ev Steinberg (viola); Zvi Harel (cello); Eldad Neumark (piano). Letters read by Michael Warshaviak, Zalman Leviush, Galia Nativ, Hanoch Rosen, Galila Oren. Tickets: IL4.50 (Members and Students IL3.50) at theatre agencies and on evening of concert at the Museum
Tuesday, December 14 4.30 and 5.15 p.m.	Gallery Talk (Heb.) in the exhibition "Henri Matisse: Prints and Drawings" (Cohen Hall) Mrs. Nurit Levi
Tuesday, December 14 6 and 8.30 p.m.	Art Film Club "Animal Farm (Great Britain, 1954) A full-length cartoon based on Orwell's satiric fable.
Tuesday, December 14 7.30 p.m.	Gallery Talk (Heb.) "Trade in the Prehistoric period" (in the prehistoric gallery) Mrs. Tamar Noy
Tuesday, December 14 8 p.m.	Exhibition Opening Käthe Kollwitz: Drawings, Prints and Sculptures (Spertus Gallery Members of the Association of Friends of the Israel Museum are cordially invited
Wednesday, December 15 4 p.m.	Unicef Day. Lectures and films about Unicef activities (Auditorium). Children's art on Unicef subjects — mother and child (Youth Wing Studios)

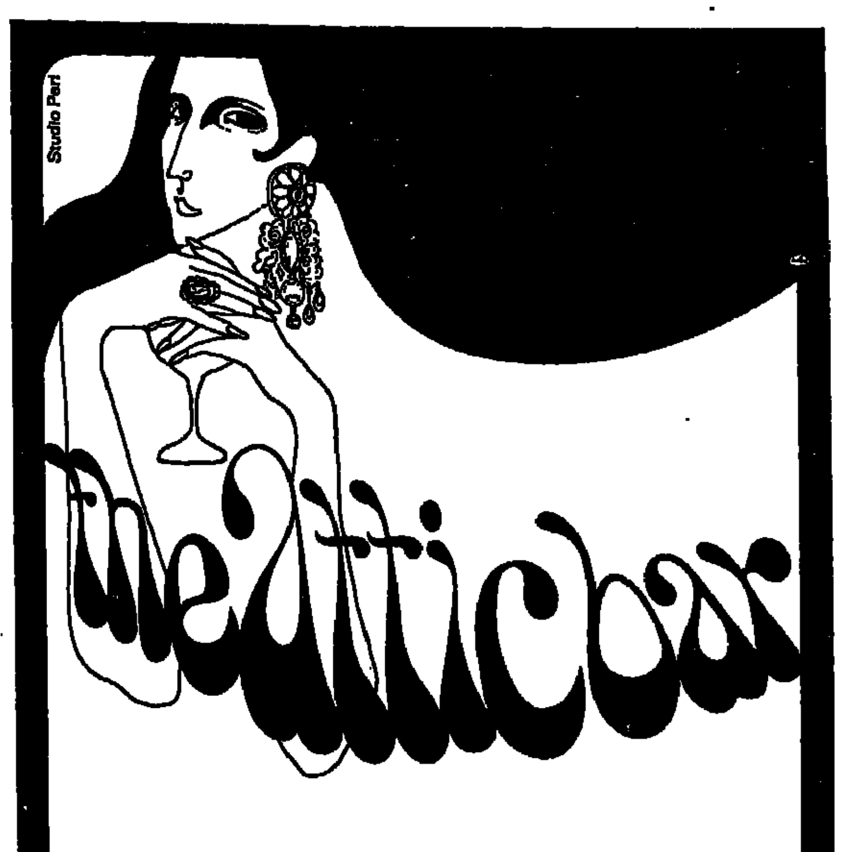
Exhibitions
Henri Matisse: Prints and Drawings (Cohen Hall) until 20.12
Ashanti Goldweights (Goldman-Schwartz Hall).
Schwelg the Photographer (Library Gallery).
Käthe Kollwitz: Drawings, Prints and Sculptures (Spertus Hall) from 15.12.
130 Bronze Maquettes by Jacques Lipschitz (Billy Rose Pavilion).
Athens — Its Golden Age (Youth Wing).

Special Exhibit
Ancient Stone Mask.

Special Exhibit (for Hanukka)
Menora — decorated oil lamps.

Special Exhibit (Rockefeller)
Silver treasure of the 8th century B.C.E.

Special Visiting Hours (Hanukka)
Sunday, Monday, Wednesday and Thursday — 10 a.m.—6 p.m.
Tuesday (FREE) — Museum — 10 a.m.—6 p.m.
Rockefeller — 10 a.m.—6 p.m.
Friday, Saturday — 10 a.m.—2 p.m.



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This week at the Tel Aviv Museum

Helena Rubinstein Pavilion, 6 Rehov Tarsat.

★ **KAETHE KOLLWITZ** — 106 drawings, lithographs, woodcuts and sculptures.

CLOSING TOMORROW SAT., DEC. 11.

Visits: today 10 a.m.-1 p.m.; tomorrow 6 p.m.-10 p.m.
On Wed., Dec. 15, 1971 at 6.30 p.m. Opening of exhibition;
TWO JEWISH ARTISTS FROM USSR: GROBMAN-PENSON
The new building (Sd. Shaul Hamelech)

Museum Collections:
— Impressionism, Expressionism, Ecole de Paris (Jaglom Hall); — Jewish Artists (Haft Hall);
— New Trends in the XXth cent. (Zacks Hall)
Exhibitions:
— Israel Painting and Sculpture (Meyerhoff Hall)
— Art and Science (Hall No. 3)

Open daily 10 a.m.-1 p.m. 4 p.m.-7 p.m.; Friday 10 a.m.-2 p.m.; Tuesday 10 a.m.-1 p.m.; 4-10 p.m. p.m.; Saturday 6-10 p.m.

Conducted Tours: English at 11.30. Hebrew (Sun. to Thurs.) at 5.30 p.m.

Films (Mally Kaufmann Hall) at 8.30 p.m.
Dec. 11, '71 "The Blue Angel" (1930) with Emil Jannings and Marlene Dietrich.
Dec. 14, '71 "Joan of Arc" (1928) Carl Th. Dreyer's film with Maria Falconetti.

Lecture: (Mally Kaufmann Hall) Thurs., Dec. 16, at 8.30 p.m. Prof. P.K. Hoenich: Design with sun rays (with slides and film)

Tel Aviv Cinemas

Commencing Saturday, December 11, at 7.00 p.m. & 9.00 p.m.
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"One of this year's top pictures." — Look Magazine
"★★★★ (Highest Rating) I love it." — Chicago Sun-Times
"A triumph." — Judith Crist
JOE
Adults only
4.30, 7.15, 9.30

EDEN Tel. 57450
3rd week
SANDIE KOMAR
in the colourful drama
PARAS
4, 7, 9

ESTHER Tel. 225610
2nd week
The Western your girl too will enjoy
THEY CALL ME TRINITY
4.30, 7.15, 9.30

GORDON Tel. 244873
24th week
Sun.: 7.15—9.30
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Andre Cayatte's film
mourir d'aimer
ANNIE GIRARDOT
BRUNO PRADAL
Based on a true love affair between teacher and pupil

HOD Tel. 226226
3rd week
Menachem Golan's comedy
KATZ AND CARASSO
YEHUDA BARKAN
GAD YAGIL
SHMUEL RODENSKY
JOSEPH SHILOAH
4.30, 7.15, 9.30

MAXIM Tel. 227457
14th week
DUSTIN HOFFMAN
LITTLE BIG MAN
FAYE DUNAWAY
Distribution in Israel by: NOAH FILMS
7.15—9.30
Matinee: 4.30 — HASAMBA

MOGRABI Tel. 58881
3rd week

JACQUELINE SUSANN'S THE LOVE MACHINE
DYAN CANNON
ROBERT RYAN
DAVID HEMMINGS
Adults only
a "Colombia Film"

OPHIR Tel. 613321
2 shows 7—9.30
★ CLINT EASTWOOD
★ LEE VAN CLEEF
FOR A FEW DOLLARS MORE
Technicolor
Directed by Sergio Leone
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JAMES STUART
HENRY FONDA
SHIRLEY JEAN
THE CHAILE SOCIAL CLUB
4.30—7.15—9.30

PARIS Tel. 286605
TOM & JERRY

PEER Tel. 443795
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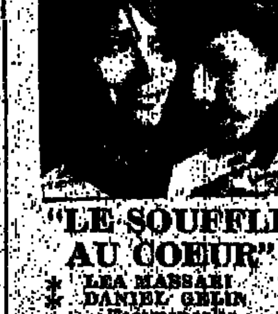
Israel Premiere
Saturday 7.15, 9.30
the sensational film of Director Louis Malle



"LE SOUFFLE AU COEUR"
★ LEA MASSARI
★ DANIEL GELIN
Eastmancolor
"Noah" films

Jerusalem Cinemas

Commencing Saturday, December 11, at 7.00 p.m. & 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224829
5th week
The new Israeli comedy
Half and Half
with
ASSI DAYAN
NISSIM AZIKRI
Colour

CHEN Tel. 222955
Christmas Tree
with
VIRNA LISI
WILLIAM HOLDEN

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in the comedy
Le Gendarme En Balade

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A great treat for the holiday
Amusing and thrilling
THE SAVAGES
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SENTA BERGER
FRANK WOLF

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From Friday 3 p.m.
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with
GEORGE C. SCOTT
For Adults Only — Colour

JERUSALEM Tel. 35067
An Israeli Comedy
Fishke in the Reserves

ORION Tel. 22914
From the novel
by Joseph Kessel
The Horsemen
with
OMAR SHARIFF
JACK PALANCE
Coolur

ORNA Tel. 24733
ELLIOT GOULD
DONALD SUTHERLAND
ALAN ARKIN
in a brilliant comedy
Little Murders
Colour

RON Tel. 23104
3rd week
GADI YAGIL
SHMUEL RODENSKY
in Menahem Golan's latest comedy
KATZ AND CARASSO

SEMADAR Tel. 33742
ELLIOT GOULD
in
Getting Staight

Haifa Cinemas

Commencing Saturday, December 11, at 7.00 p.m. & 9.00 p.m.
Daily at 6.45 and 9.00 p.m. — Matinée at 4.00 p.m.

AMPHITHEATRE Tel. 64018
KIRK DOUGLAS
YUL BRYNNER
in a great film
The Light at the Edge of the World
In Colour and Cinemascope

ARMON Tel. 64848
A special treat for Hanukka
Walt Disney's hilarious comedy
The Boatniks
with ROBERT MORSE
STEFANIE POWERS
Technicolor

ATZMON Tel. 68003
3rd week
The new Israeli Comedy
by Menahem Golan
Katz and Carasso

BEIT ROTHSCHILD,
JEAN MOREAU
in Louis Bunuel's famous production
Le Journal d'une Femme de Chambre
For Adults Only
Perfs. Sat., Tues., Thurs., 6.45—9.00

CHEN Tel. 66272
2nd week
A giant production with top stars of the screen
OMAR SHARIF
JACK PALANCE
LEE TAYLOR YOUNG
THE HORSEMEN
In colour

MAY Tel. 62856
2nd week
A NEW LEAF
Starring
WALTER MATTHAU
and
ELAINE MAY
A delightful comedy

MIRON Tel. 68003
From Friday
six nonstop perfs.
A real Tarzan and his jungle adventures
Tarzan's Secret Treasure
Starring
JOHNNY WEISSMULLER

MORIAH Tel. 242477
Evening perfs. at 6.45—9.00
BARBARA HERSHEY
in her famous role
The Baby Maker
In colour—For Adults Only
Mats. at four p.m.
DISNEYLAND BY NIGHT

ORAH Tel. 64017
5th week
ASSI DAYAN
NISSIM AZIKRI
ZEEV BERLINSKY
in the latest Israeli comedy
Half and Half
In colour

ORION Tel. 523939
Special for Hanukka
JULIANNO GEMMA
in
CORBARE
Colour
Six nonstop perfs. from Friday

ORLY Tel. 81868
One min. from Carm. Term.
2nd week
BARBARA HERSHEY ("The Baby Maker")
MICHAEL SARRAZIN ("They Shoot Horses Don't They")
in a new production
The Pursuit of Happiness
In Colour.

PEER Tel. 62232
DIRKI HAYES
Lost in the Desert
In Magnificent Colour

RON Tel. 69069
The greatest comedy hit
LOUIS DE FUNES in
JOE
Technicolor

SHAVIT Tel. 85845
ROMY SCHNEIDER
My Son My Lover
Perfs. at 6.45 on Sun., Mon., Tues.;
at 6.45—9.00 on Thursday only

Tel Aviv Cinemas

RAMAT AVIV Tel. 413761
7.15—9.30
★ ROMY SCHNEIDER
★ MICHEL PICCOLI
MAX ET LES FERRAILLEURS
Directed by Claude Sautet
(Wed. at 4:
The Prince & The Pauper

SHDEROTH Tel. 624054
ALAN DELON
in his best picture
PURPLE NOON
(PLEIN SOLEIL)
Directed by the famous Rene Clement
Adults only—English spoken
4.30—7.15—9.30

STUDIO Tel. 55817
6th week
HALF and HALF
ASSI DAYAN
NISSIM AZIKRI
ZEEV BERLINSKI
4.30 — 7.15 — 9.30

TCHELET Tel. 448950
4th week
A satirical musical
LAURENCE OLIVIER
JOHN MILLS
OH: WHAT A LOVELY WAR!
4.30, 7.15, 9.30

TEL AVIV Tel. 228118
3rd week
THE MARRIAGE OF A YOUNG STOCKBROKER
RICHARD BENJAMIN
JOANNA SHIMKUS
ELIZABETH ASHLEY
Adults only
7.15—9.30
Matinee at 4.30:
LAUREL & HARDY

ZAMIR Tel. 57455
THE FIVE MAN ARMY
PETER GRACES
For the whole public
Continuous from 9.30 a.m. — 5.30, 7.30, 9.30

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THE GIANT FILMS OF M.G.M.
70 mm. Stereophonic sound
- Sat., 7.15—9.30 GUNS FOR SAN SEBASTIAN
- Sunday, Dec. 12, 6—9 THE DIRTY DOZEN
- Monday, Dec. 13, 6—9 WHERE EAGLES DARE
- Tuesday, Dec. 14, 6—9 ICE STATION ZEBRA
- Wednesday, Dec. 15, 6—9 FAR FROM THE MADDING CROWD
- Thursday, Dec. 16, 5—8.30 GRAND PRIX

Petah Tikva

SHALOM Tel. 917430
Saturday, 7—9.15
All week: 3.30, 7, 9.15 except
Tuesday: 3.30 & 7; and
Wednesday: 11, 7, 9.15
2nd week
The Israel Film
HALF and HALF
ASSI DAYAN
NISSIM AZIKRI
ZEEV BERLINSKI

Ramat Gan Cinemas

ARMON Tel. 720706
OMAR SHERIFF
JACK PALANCE
LEE TAYLOR YOUNG
The Horsemen
7.15—9.30 — In colour
Mat. at 4:
RINGO CAME TO FIGHT
Fernando Sancho

HADAR Tel. 728822
2nd week
7.15, 9.30
Menachem Golan's comedy
KATZ AND CARASSO
YEHUDA BARKAN
GAD YAGIL
SHMUEL RODENSKY
JOSEPH SHILOAH

ORDEA Tel. 721720
4—7.15—9.30
A giant cast in a giant film
ROBERT SHAW
TELY SAVALAS
MARTIN LANSDAU
A Town Called Bastard

OASIS
7.15—9.30
GREGORY PECK
PAT QUEEN
SHOT OUT
Adults Only
Matinee at 4:
The Cat in the Red Boots
Sat. 7—9.30 and

RAMA Tel. 721912
weekdays at 9.30
The Music Lovers
(Tchaikovsky)
Weekdays: 4—7:
CINDERELLA
by Walt Disney

RAMAT GAN Tel. 724504
7.15—9.30
McCABE & Mrs. MILLER
WARREN BEATTY
JULIE CHRISTIE
Cinemascope — Colour
Adults only
Matinee at 3.30:
MY FAIR LADY
Audrey Hepburn
Rex Harrison
Cinemascope — Colour

The POSTER

Theatre

THE ANDERSONVILLE TRIAL (Cameri). — Play about the prison camp in the American Civil War, where 14,000 died of maltreatment, reminds us that man's inhumanity to man is part of the history of mankind, and raises the problem of a soldier's responsibility in carrying out orders contrary to moral law. HAIFA (M.T.) Sat., Sun., Mon., Tues., TEL AVIV (Cameri) Wed., Thurs., 13.

FORTUNE IN MEN'S EYES (Cameri). — A powerful play about life in jail reflects on the social system outside. For those who are not afraid to see the seamiest side of life portrayed on the stage (see review.) TEL AVIV (Nachmani) Sat., 8.30 HAIFA (Shavit) Wed., 13.

THE HINDU WANTS THE BRONX and LINE (Tzavta and Cameri) — Two plays by Israel Horowitz about violence and sex generate a great deal of excitement while being funny at the same time. An evening of good theatre under the direction of Edna Shavit with an excellent cast. TEL AVIV (Tzavta) Sat. 10, 10.30. RISHON LEZION (Cinema Rishon Lezion) Tues. TEL AVIV (Tzavta) Thurs.

HEDDA (Cameri) — Tour de force by Lea Marron. TEL AVIV (Cameri) Sat., Sun., Mon., Tues..

DREAM PLAY (Habimah). — TEL AVIV Sat., Sun., Mon., Wed. 8.30.

THE SUICIDE (Haifa). — A satirical play written in Russia in the early 'twenties brought up to date to poke fun at the days of the Brezhnev-Kosygin era. Adaptation not so successful, but farce remains entertaining, and Yakov Bodo as the simple man who wants nothing but a job and all the sausage he can eat, is excellent in a part cut to his small measure. JERUSALEM (Beit Haam) Sat. TIBERIAS (Chen) Mon. TEL AVIV (Nachmani) Tues.

THE DAYS TO COME (Haifa Experimental) — A deeply felt, beautifully performed documentary show on old age, directed by Nola Chilton, with an excellent cast. TEL AVIV (Beit Haam) Sat. KIBBUTZ URIM Sun. KIBBUTZ MAGEN MICHAEL Mon. NAHARIA (Ron) Tues.

THE SIGN OF PISCES (Godik). — A musical about fishermen in Tiberias and their Romeo-and-Juliet problems (not yet reviewed). HAIFA (Shavit) Fri. JERUSALEM (Mitchel) Sat. 6.45, KIRYAT SHMONA (Shamir) Sun., TEL AVIV (Ohel) Mon., Wed., 8.30 KIRYAT ATA (Shavit) Tues. 9.00 HAIFA (Ora) Tues. 6.30, 9.15.

THE GYPSIES OF JAFFA (Habimah). — Nissim Aloni's latest has moments of great visual beauty in his familiar style of a master showman, as well as fascinating characters, but the play does not add up. A violin-and-saxophone player named Max Hydes, and veteran actor Rafael Klatchkin steal the show. TEL AVIV Wed., Thurs.

THEODORE (Habimah) — A play about three frustrated aging sisters galvanized into action by the arrival of a pretty young niece, full of inconsistencies and dialogue which leads nowhere. Good acting by Batya Lancet as an alcoholic, lesbian boutique owner. TEL AVIV (Habimah) Tues., Wed.

THE ARCHITECT AND THE EMPEROR OF ASSYRIA (Habimah) — Arrabal's private obsessions, among them the desire to kill his mother, are the main subject of this enigmatic play which includes cannibalism. Good acting by two-man cast, but production too austere for such a baroque, ritualistic work. (See review) TEL AVIV Sat., Sun., Mon.

BUTTERFLIES ARE FREE — A standard Broadway comedy with that old standby a domineering mother as well as a solid portion of youthful sex, make for an entertaining evening. HAIFA (Shavit) Tues. 9.00 JERUSALEM (Mitchel) Wed., 8.30.

MY MOTHER THE GENERAL (The Young Theatre). The current Israeli "hit," mostly current belly-laughs. HOLON (Rina) Fri., 9.00 TEL AVIV (Alhambra) Sat., 7.15, 9.30 TEL AVIV (Beit Hachayal) Sun., Mon., Wed. 8.30 PETAH TIKVA (Shalom) Tues., 9.15 BAT YAM (Atzmaoot) Thurs. 9.15

ASSES (Haifa M.T.) — Plautous' 23-centuries-old play thoroughly redone to serve as pretext for a great deal of inspired foolishness on the stage. Much of it is delightful slapstick which was not appreciated by Haifa city fathers who want to keep their city clean. (See review.) JERUSALEM (Beit Haam) Sat. TIBERIAS (Chen) Mon. TEL AVIV (Nachmani) Tues.

UNDER MILKWOOD (Tammuz Productions) — New Hebrew version of the Dylan Thomas classic. GIVAT BRENNER Mon. RISHPON Tues. BEER TUVYA Wed. NOAT MORDECHAI Thurs.

Musicals

OH! WHAT A POST — Is much of the time Oh! what a bore, a musical with none of the je ne sais quoi which makes a musical an enjoyable experience. The plot revolves around the friendship between two stevedores, a clumsy, heart-of-gold Ashkenazi, and a smart, handsome, quickwitted Sephardi. Shimon Israeli as the first and Oshik Levi as the second are entertaining much of the time. HAIFA (Shavit) Sat. 6.30, 9.15. TEL AVIV (Alhambra) Sun., Tues., Wed., Thurs. Mon. 8.30.

WINNIE THE POOH (Young People's Theatre — HOLON (Armon) Fr., 10.30 TEL AVIV (Ohel Shem) Sun., 10.30 RAMAT HASHARON (David) Mon., 11.00.

HAVA ALBERSTEIN (Bimot) — KFAR SABA (Amal) Fr., 9.00 TEL AVIV (Beit Hachayal) Sat., Mon., 8.30. KIBBUTZ YAGUR (Yad Lamaginim) Tues. 9.00 TEL AVIV (Nachmani) Thurs. 8.30 YIFAT (Tarbut) Thurs., 9.00.

תיאטרוני ישראל

התיאטרון העירוני חיפה
Haifa Municipal Theatre
Pent. by Cameri
THE ANDERSONVILLE TRIAL
Haifa:
Sat., Dec. 11
Sun., Dec. 12
Mon., Dec. 13
ASSES
Comedy
Haifa:
Wed., Dec. 15
Thurs., Dec. 16
Sat., Dec. 18
Sun., Dec. 19
THE SUICIDE
Comedy
Jerusalem:
Sat., Dec. 11
NEPAL GMANOT LA'AM
Tiberias:
Mon., Dec. 13
THE DAYS ARE COMING
Tel Aviv:
Beit Hahayal
Sat., Dec. 11
Merkaz Michael
Mon., Dec. 13

התיאטרון הקאמרי
The Cameri Theatre
MEDEA
Last perfs.
Tel Aviv:
Sat., Dec. 11
Sun., Dec. 12
Mon., Dec. 13
THE ANDERSONVILLE TRIAL
Haifa Municipal Theatre
from Sat., Dec. 11-14
Tel Aviv:
Wed., Dec. 15
Thurs., Dec. 16
THE ACCOUNT
Tel Aviv,
"Nahmani":
Sat., Dec. 11
Haifa:
Wed., Dec. 15
THE INDIAN WANTS THE BRONX
"Exciting performance" Yedioth Ahronoth
Tzavta:
Sat., Dec. 11
at 8—10.30
Mon., Dec. 13

התיאטרון הלאומי הבימה
Habimah
Premiere perfs.
A DREAM PLAY
Sat., Dec. 11, 8.30
Sun., Dec. 12, 8.30
Mon., Dec. 13, 8.30
THE GYPSIES OF JAFFA
Tel Aviv,
Large Hall:
Dec. 15, 8.30
Dec. 16, 8.30
THEODORE
Tel Aviv,
Small Hall:
Dec. 11, 8.30
Dec. 14, 8.30
Dec. 15, 8.30
THE ARCHITECT AND THE EMPEROR
Small Hall:
Tel Aviv,
Dec. 12, 8.30
Dec. 13, 8.30
Dec. 18, 8.30
RELATIVELY SPEAKING
Small Hall:
Tel Aviv,
Dec. 16, 8.30

Music

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

MUSIC AT THE MUSEUM — "Mozart in Music and Letters" — presented by the Israel Broadcasting Authority (Ada Brodtski and Avi Hanani)—Zila Grossmeyer, soprano; Uri Shoham, flute; Menahem Breuer, violin; Zvi Harel, cello; Eldad Neumark, piano — Early piano pieces; arias and Lieder; Flute Quartet, movements from other works; readings by Michael Warshaviak; Zalman Levioush, Galia Nativ, Hanoch Rosen and Galila Oren — at the New Auditorium: Saturday. 8 p.m. sharp.

ISRAEL BACH SOCIETY — Works by Bach, Pergolese, Sweelinck: with Zahava Simon, contralto, directed by Eli Freud — at the "Tzavta" Club, 38, King George St.: Saturday.

CHAMBER MUSIC — "Yuval" Trio — Yonathan Zak, piano; Uri Pianka, violin; Simha Heled, cello — play for the Jerusalem Chamber Music Society — Subscription Concert No. 2 — Natra: Trio-premiere; Brahms: Horn Trio, opus 40 (with Wolfgang Levy, Horn); Beethoven: Trio, opus 1, No. 2 — at the Wise Auditorium: Sunday. — Special Bus from 18 Rehov Haluzmot-Heh at 7.45 p.m.; bus service No. 9 till 11.30 p.m.

ISRAEL BROADCASTING SYMPHONY ORCHESTRA — George Singer conducting; Wilhelmine Bucheren, Harp; Hanoch Tel-Oren, flute; Peter Walfisch, piano — Reger: Comedy Overture, opus. 120; Gelbrun: Fantasy for Flute, Harp and Orchestra (Premiere); Leighton: Piano Concerto No. 1; Smetana: From Bohemia's Forests and Meadows — at the YMCA Auditorium: Tuesday.

ISRAEL PHILHARMONIC ORCHESTRA — presents Mozart's "Abduction from the Serail" — a semi-staged production, with Julius Rudel conducting, and Beverley Sills, Patricia Wise, George Shirley, David Hall, Ara Berberian, Stanley Broza and the Tel Aviv Philharmonic Chois — Subscription Concert No. 4 — at Binyenei Haooma: Thursday.

Tel Aviv

I.P.O. — Subscription Concert No. 4 — details as for Jerusalem — Series "1": Saturday; Series "2": Monday; Series "3": Tuesday.

Rehovot

MUSIC AT YAD CHAIM WEIZMANN — The Tel Aviv String Quartet plays works by Bartok, Mozart and Mendelssohn — at the Wix Auditorium: Saturday.

Yahud

ISRAEL CHAMBER ENSEMBLE — Subscription Concert No. 3 — Gary Bertini conducting; Alexander Tal, violin; Giora Rafaeli, horn — all-Mozart programme — "Musical Joke"; Violin Concerto, K. 218; Horn Concerto No. 2; Symphony in A, No. 29 — Saturday.

Beit Keshet

HAIFA SYMPHONY ORCHESTRA — Avi Ostrovsky conducting; Alexander Tal, violin — Mendelssohn: "Fingal's Cave"; Mozart: Violin Concerto No. 4; Sheriff: Metamorphoses on an ancient Galliard; Beethoven: Symphony No. 8 — Sunday.

Opera

The Israel National Opera presents:

Joh. Strauss: "The Gypsy Baron", with Laszlo Rooth conducting Saturday-Thursday); Bizet: "Carmen", with Dobello/Hovrat; Bergeli/Nardelli; Avelle (Sunday); Puccini: "Tosca", with Davrat, Nardelli, Avelle (Monday); Donizetti: "L'elisir d'amore", with Baumwell, Bergeli, Avelle (Tuesday).

Eating out

FINKS. — After over two decades of running the Capital's leading bar-restaurant, owner David Rothschild is now taking it easy as part-time host, while headwaiter Reuven has been elevated to manager. Nothing has changed, the service and food is as good as ever, except that Reuven has introduced a splendid veal cordon bleu, an improved salad dressing and a real chocolate mousse with Fink's famous whipped cream. We were also introduced to a new wine produced by, of all firms, Tnuva. Despite the associations, and a kitschy name and label ("Moulin Rouge") the wine turned out to be light, smooth and dry, in other words harmless, and quite suited for veal or even lamb. Finks is easily the most pleasant, civilised yet unstuffy place to dine in town and prices vary from a few pounds for a goulash soup at the bar to IL70 for dinner for a couple living it up. Dishes are all a la carte. Tables must be booked. Tel. 234523. (M.R)

Dance

THE CLASSICAL BALLET CO. — BAT-DOR DANCE CO. — TEL AVIV (Bat-Dor theatre) Wed., Thurs.

A scene from THE ASSES at the Haifa Theatre. Left to right: Avi Penini, Arieh Yitshak (as Meretrix the courtesan), Rafi Goldwasser and Israel Gurion (see review on page 17 and column one at right).

At the Cinema

Jerusalem

KATZ AND CARASSO — Menahem Golan's new comedy, better said farce, pokes fun at differences between Ashkenazim and Sephardim and the older generation and their offspring. As usual Golan's direction is brisk and competent, the humour is of the obvious type, addressing itself to the wide public, and the cast puts a lot of energy into their performances. With Shmuel Rudensky, Joseph Shiloach, Yehuda Barkan, Gabi Yagil, Yehuda Efroni, Nissa Shaoul and Efrat Lavi.

HALF AND HALF — New Israeli comedy which concerns the search for the other half of a winning Mifal Hapayis ticket, the owner of which has died. The search leads to a number of hilarious situations including a fight in a bakery, a slapstick scene reminiscent of the old custard-pie-throwing days, a scene with a lady painter doing a Potiphar's wife act with her model and a lively chase through the back streets of Tel Aviv. The original story by Boaz Davidson, Nissim Azikri and Asi Dayan is directed with spirit by Davidson and acted with verve by the cast. The film was produced by Asi Dayan who also plays a small role and sings a song which indicates that his talents do not lie in the latter direction. Cheerful, unpretentious entertainment.

LITTLE MURDERS — Very black comedy about the horrors of urban life in the U.S.A. with screenplay by Jules Feiffer based on his own play. Sharply etched performances from Elliot Gould as a young photographer who concentrates on pictures of excrement, Marcia Rodd as an interior decorator who insists on marrying him and Vincent Gardenia and Elizabeth Wilson as her parents. Donald Sutherland is a Minister of the First Existential Church who preaches the doctrine of "Whatever you do is alright" and Alan Arkin, whose debut as a director the film marks, gives a virtuoso performance in the role of a detective made hysterical by the plethora of unsolved murders. Recommended.

THE HORSEMEN — A French film, although English speaking, adapted from the novel by Joseph Kessel about Afghanistan. A man-centred society — the only female character is a thoroughly bad lot — whose main interest in life is the breeding of horses tested at enthrallingly exciting, but absolutely savage, contests. Other diversions consist of duels to the death between assorted animals and birds and gambling on every sort of competition. A production of closely observed exoticism shot in magnificent mountain scenery; the cameraman was the late Claude Renoir. Omar Sharif plays the hero, who loses the great horse contest at Kababoul and, in order to avoid those returning from that event, goes home by the loneliest and most dangerous route through blizzards, escaping attempted murder and robbery, and losing a gangrened leg (chopped off with an axe by a kindly peasant). Jack Palance is his father, the mighty horse breeder, an understanding man.

THE LAST RUN — Action story with George C. Scott ("Patton") as an aging car racer who takes on a job getting away an escaped convict (Tony Musante). As usual Scott gives a gripping performance, endowing his role with depth. The inevitable girl in the case is a likeable young actress called Trish van Devere. Directed by Richard Fleischer ("Dr. Doolittle," "The Boston Strangler").

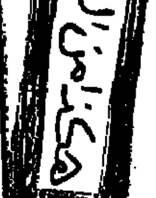
Tel Aviv

LE SOUFFLE AU COEUR — Problems of a youth's coming of age viewed with emphasis on the humorous side by writer-director Louis Malle ("Les Amants," "Viva Maria"). Lea Massari and Benoit Ferreux play the mother and son whose love for one another turns briefly into passion. Daniel Gelin is the strict, irascible father and Fabien Ferreux and Marc Winocourt are the boy's two older brothers who introduce him to the facts of life. Details of French provincial bourgeois life are beautifully presented and all the acting is fine. Well worth seeing.

THE MARRIAGE OF A YOUNG STOCKBROKER — Pleasant comedy with Richard Benjamin giving a good performance as a young stockbroker who gets bored with his marriage and becomes a voyeur which, naturally, leads to trouble with his wife (Elizabeth Ashley). Joanna Shimkus plays the wife's social climbing sister who is only too happy to interfere in the couple's affairs. Directed by Lawrence Turman who produced "The Graduate."

LE VIEIL HOMME ET L'ENFANT — Revival of Claude's charming first feature film about a little Jewish boy (Alain Cohen) who is evacuated to the south of France in World War II. Michel Simon gives an outstanding performance as the anti-Semitic but lovable old man. Sentimental but very likeable picture.

SWISS FAMILY ROBINSON — Fare for the children's coming holidays. Reissue of Disney classic. Adventures of a family wrecked on an island in the Pacific inhabited by lots of wild animals and where the group also has to face an attack by pirates. With John Mills, Dorothy McGuire, James McArthur, Janet Munro and Sessue Hayakawa. Filmed on the West Indian island of Tobago and directed by Ken Annakin.



RADIO FOR MUSIC LOVERS

TODAY: 4.30 p.m.: Choruses by Brahms. 5.05 p.m.: Mozart: Piano Concerto, K. 482; Tschaikowsky: "Romeo and Juliet" (Mehta). 8.30 p.m.: Bartok: String Quartet No. 6; Mozart: Clarinet Quintet; Gounod: Petite Symphonie for Winds.

SATURDAY: 9.15: Quantz: Flute Concerto; Weber: Concert Piece for Piano; Dvorak: Scherzo capriccioso. 1.05 p.m.: Faure: Dolly Suite; Liszt: Hungarian Fantasy (Cziffra); Moore: Pageant of P.T. Barnum. 3.05 p.m.: Composers suggest ... Ami Maayani. 10.35 p.m.: Brahms Violin Sonata, op. 100 (Fournier). 11.05 p.m.: Portrait in Sound — Saint-Saens.

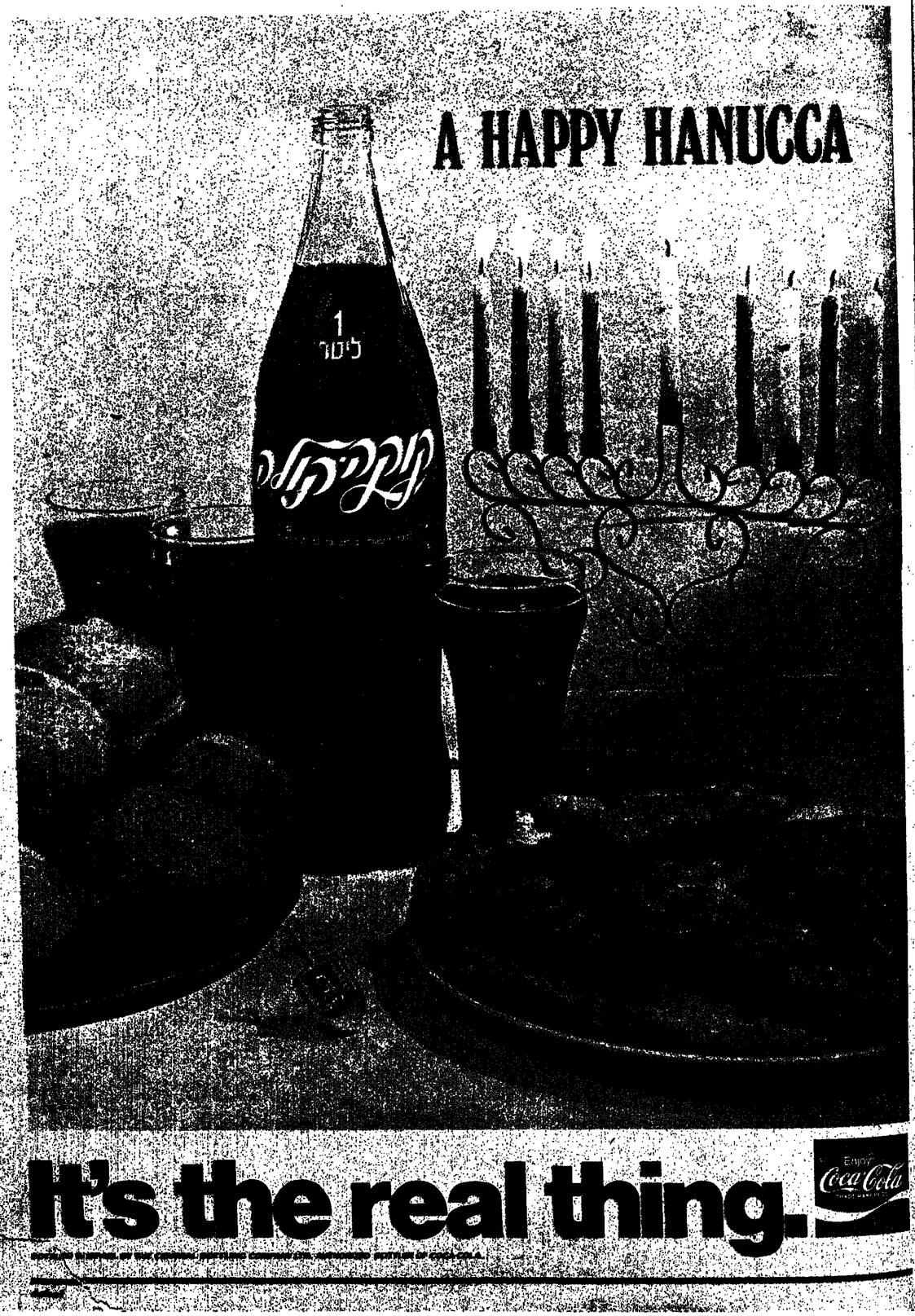
SUNDAY: 3.05 p.m.: Folk Ballads. 5.05 p.m.: Dufay: Ave Maris Stella; Allegri: Miserere; Campara: Psalm. 8.45 p.m. Siegfried Palm, cello; Aloys Kontarsky, piano — Beethoven Sonata, op. 102, No. 2; Hindemith: Sonata, op. 11, No. 3; Janacek: Ballade; Debussy: Sonata. 10.30 p.m. Haydn: Symphony No. 19; Roussel: Sinfonietta.

MONDAY: 3.05 p.m.: Israel Chamber Ensemble — Gary Bertini — Seter: Jephtah's Daughter; Hindemith: Kammermusik No. 1; Satie: Children Songs. 5.05 p.m.: Ravel: Alborada del gracioso; Moussorgsky-Stokowski: Pictures at an Exhibition; Liszt: Hungarian Rhapsody No. 2. 9.45 p.m.: Songs by Dowland and Britten (Flisch).

TUESDAY: 3.05 p.m.: Wind Bands — "Hail to the Heroes". Herut Israeli plays nine Preludes by Cateliltser and 3 Etudes by Ivanova. 8.30 p.m.: Symphony Concert (see "Poster"). 11.05 p.m.: Roussel: String Quartet; Dvorak: Sextet, op. 48.

WEDNESDAY: 3.05 p.m.: Rudolf Serkin plays Brahms: Concerto No. 1 (Szell); Schubert: Moment Musical. 5.05 p.m.: Bela Siki, piano: Beethoven: "Eroica"-Variations; Bartok: Sonata; Liszt: Legend No. 2. 10.05 p.m.: Arkhem: "The Farewell" (house)-Premiere-One-Act Opera. 11.05 p.m.: Debussy: Jeux; Rebensky: Harp Concerto (Zabaleta); Dvorak: Slav Rhapsody No. 2.

THURSDAY: Mozart: Divertimento No. 15; Dvorak: String Quartet ("American"). 4.05 p.m.: Israeli String Quartets—Zvi Arni and Abraham Daus (New Israel String Quartet) 3.05 p.m.: Ginsburg: Concertante Fantasy ("Eros and Psyche"); Rachmaninov: Piano Concerto No. 2 (Alan Bogoff). 9.15 p.m.: Yuly Kluss, violin; Arieh Vardi, piano: Mozart: Sonata, K. 378; Telemann: Fantasy; Martinon: Sonatina; Debussy: Prelude; Stravinsky: Allegro; Kodaly: Recitative Divertimento. 11.05 p.m.: From Josquin des Pres till Pascale Mirello.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